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LATIN HYMNS

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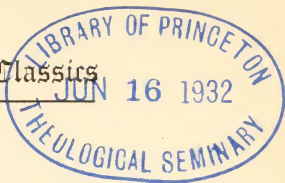
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The Students' Series of Latin Classics



LATIN HYMNS

SELECTED AND ANNOTATED

BY

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οὐ πόλλ' ἀλλὰ πολὺ

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PREFACE


LATIN hymns appeal to students on many grounds. Some appreciate the poetry, some the religious character, and a few the theological learning; while to others the changes in the language and the development in metrical treatment and versification prove attractive. Others, still, are interested in medieval thought and in literary history. Many of these hymns have exercised such wide influence that an acquaintance with them would seem to be desirable for broad literary culture, if for no other reason.

The best results have been gained by encouraging students to sing the hymns in the original and to hunt up English metrical versions and musical settings. Literal translation and close philological treatment should not be encouraged.

In the preparation of the Introduction and Notes the editor would acknowledge his great indebtedness to Julian's "Dictionary of Hymnology."

W. A. M.

UNIVERSITY OF CALIFORNIA,
September, 1904.



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INTRODUCTION

A HYMN, according to ancient canons, must consist of praise to God or his saints, must be metrical, and must be capable of being sung. The word is of Greek origin, and there are references to hymns in both the Old (e.g. Isaiah xlii 10) and in the New (e.g. Act. Apost. v 25) Testaments; it is probable that from the beginning of the Christian church they were used in public worship, for Pliny in his famous letter to Trajan (Ep. 97) and Tertullian (Apol. 2) imply their use. There was early a minor order of the clergy, called Psaltae or Cantores, whose duty it was to lead the singing which was often antiphonal. What was the exact distinction between psalms and hymns and spiritual songs (Coloss. iii 16) is not known; it is, however, remarkable that in the Greek church, even at the present day, there are no metrical hymns, all of them being rhythmic and accentual.

Christianity is an Oriental religion, and came to the West through Greek influence; it is, therefore, natural that Greek precedent should preponderate in ritual as well as in theology; and undoubtedly the use of hymns was due to Greek authority. One of the earliest was the *Δόξα ἐν ὑψίστοις* — the *Gloria in Excelsis*; and the *Te Deum Laudamus* has a Greek kernel. The various hymns of the church service, those consisting of verbal quotations from the Bible as well as the *Gloria Patri*, the *Tersanctus*, and the like, were of Greek, when not of Hebrew, origin; and, indeed, they were long sung in Greek even in Latin countries. Latin hymnody begins with Hilary

of Poitiers, who acknowledges that he brought some of his hymns from the East, and Ambrose, the great bishop of Milan in the fourth century, in establishing a definite form for Latin hymns, avowedly followed the custom of the East.

About a hundred hymns are attributed to Ambrose and his school. In style they are objective; they are simple and rugged, intended for daily use — hymns of praise and prayer for guidance and help. The prevailing metre is the iambic dimeter, — the English Long Metre which still continues Ambrosian tradition in the character of the hymns which it frames, but with little regard for classical quantities. Alcaics and Sapphics with an occasional dactylic rhythm are exceptionally used in religious poems, but for congregational singing the iambic proved to be the measure best fitted to the genius of the Latin language and to the popular taste. As a means of inculcating orthodox doctrine hymns were found to be of the greatest value; and the example had already been given by heretics, both in the East and in the West, who had demonstrated their efficiency in conveying error. These hymns were incorporated into the Ambrosian breviary, and were also adopted by Benedict for the use of his order of monks, being selected and appointed for the various occasions of the day and season; they became widely known, and even at the present day the hymns of the canonical hours and the monastic services are still Ambrosian.

From the fourth to the eleventh century there was not much change in subject-matter and style. The objective character still remained; the metrical treatment tended more and more to the purely accentual instead of the quantitative; and the vocabulary and syntax, while showing plainly the increasing remoteness of the Augustan age, are yet remarkably pure in comparison with the prose of the same period. The Bible in

its Latin form was the principal source of the hymn writers, and whatever objection may be made to the Vulgate on the ground of rhythm and word order, so markedly different from the Ciceronian flow, it cannot be denied that its Latin shows an energetic vigor and lively force that harmonize well with the power of the new and victorious religion which adopted its Latinity as peculiarly its own. The prominent names in this second period are Prudentius, Sedulius, Sidonius Apollinaris, Juvenius, Venantius Fortunatus, Gregory the Great, the Venerable Bede, Paul the Deacon, Theodulphus, Fulbert, Peter Damiani, closing with Bernard of Clairvaux. In this list are laymen as well as clergy of all orders, monks and seculars, popes, bishops, and deacons. Some, like Prudentius, were literary men purely, some were monastic scholars, some were citizens of the world, and some were contemplative poets. In addition were many anonymous hymns rivalling in sweetness and beauty those attributed to definite authors; and even the authorship of some, which are connected with explicit names, is highly uncertain. These hymns are found in various places—in collected works of their supposed authors, in Graduals, Antiphonals, Breviaries, and other collections, and like the hymns in modern hymn-books, they were changed to suit the editors in many ways,—in length, in order, in words, and sometimes even in metre. The hymn was freely adapted to its intended use, there was little consideration of literary proprietorship, and authorship was a matter of no moment. In the eleventh and twelfth centuries Latin hymnody reflected plainly the change that had come over the church. The principal sacred poets were devout monks who, secluded from the world, gave themselves up to meditation and contemplation. Occupied with the life of the monastery, with its settled order of prayer and praise, poetic effort was certain to manifest itself

in subjective outpourings of devotion and adoration, in meditative lyrics or in ecstatic dithyrambs, over the Christian promises and rewards. Hence devotional appeals to the Virgin and the saints became more numerous. Mone's second volume is given up entirely to hymns in honor of the former; and meditations on the Cross, on the joys of Paradise, on the sorrows and joys of the saints are increasingly frequent. And the staid, sober, iambic dimeter, was subordinated to trochaic and dactylic rhythms; bizarre effects were sought through alliteration, assonance, and intricate rhymes, for there was plenty of time in the monasteries for the poet to work out a verse scheme, no matter how difficult. The feeling for metrical quantity had quite passed away and rhyme was completely established. The favorite metre became the trochaic tetrameter, of course accentual, depending on the number of syllables, and aided by rhyme. This metre, often called *Septenarius*, from the number of its complete feet, was the foundation of stanzas of four and six verses, for the first half of the verse was detached and doubled, and likewise the second; and these elements were combined in manifold variety. For a *clausula* the second hemistich was taken, and the superb sequence metre of six lines was developed in Adam of S. Victor's:

“ Héri mundus exultávit
 Et exúltans celebrávit
 Christi natalítia:
 Héri chorus ángelorum,
 Prosecútus est caelórum
 Régem cum laetítia.”

The *clausula* being fixed and rhyming, various effects could be brought about by modifying the number of the other lines.

In the tenth and eleventh centuries a new form of hymn came into use, called variously prose, trope, or sequence. A trope was a general term for a versicle or strophe added to a chant; the prose was originally an unmetrical composition, as its name implies; and the sequence was metrical, and was originally so called because it followed the Alleluia in the Mass. Ultimately all three terms became synonymous. The sequence, as distinguished from the hymn, was used in the Mass. The Gradual was the anthem which followed the Epistle and preceded the Gospel in that service, and this closed with an Alleluia; the -ia of the word alleluia was prolonged through a musical jubilation on a certain number of notes, called *neumes*, and Notker of S. Gall, about A.D. 900, composed new words to accompany these notes. These Notkerian proses were not metrical, but rhythmical, with the most exact correspondence to the musical phrase of the neumes to which they owed their existence.

About the middle of the twelfth century the metrical sequence was perfected by Adam of S. Victor, and for centuries this form was the favorite one of sacred poetry. Hundreds were written and used all over northern Europe; they were less known in Italy, Spain, and southern France. They were often sung to popular airs; their subject-matter was as diverse as that of the hymns; and they were not limited to their original place in the Mass. The writers were Thomas Aquinas, Bonaventura, Iacobus de Benedictis, Thomas a Celano among others. More than seven hundred are known, the *Dies Irae* and *Stabat Mater* being most famous, and, finally, they became so numerous, and, unhappily, so poor in quality, that the Council of Trent, in the sixteenth century, reduced their number to four, for insertion in the Missal—the *Victimae Paschali*, *Veni Sancte Spiritus*, *Lauda Sion*, and *Dies Irae*—and in 1727 to these the *Stabat Mater* was added.

During the fourteenth and fifteenth centuries numerous hymns were written, for the most part of unknown authorship. Hymns to the Trinity, for the holy seasons, for the saints and angels, and for the Virgin, were numerous; and some are not without merit, although the older and well-tested hymns still held their own. But as a whole, Latin hymnody had passed its period of highest development; and these later hymns lack the strength and rugged simplicity of those of earlier centuries. Some of them are mere condensations of the Nicene Creed, others are summaries of the life of Christ and of the saints; rhymed versions of the hours of the Passion; salutations to the Cross; to the face of Christ; versified accompaniments to the action of the Mass, in imitation of Thomas Aquinas; salutations beginning with "Ave"; and Psalters of Jesus. Many were meditations for private devotional use and not suitable for public worship, reflections on the vanity of earthly things and on the glories of the New Jerusalem. Their great characteristic, differentiating them from the Ambrosian hymnody, is their subjective character; they deal with the personal relation of the writer to the topic of the hymn. This is particularly true in the great increase in the number of the hymns to the Virgin. To be sure, the *Ave Maris Stella*, *Salve Regina*, *Ave Regina Caelorum*, had been written before the fourteenth century; but the number of festivals in the Virgin's honor had constantly grown,—that of the Visitation being instituted in 1389,—and there was need for a whole cycle of hymns for her Conception, Nativity, Annunciation, and Assumption. More than a hundred begin with "Ave" and "Salve"; and those on the dolours and joys of Mary are numerous. The *Stabat Mater* is the best of all of them. Many of the older hymns were recast in her honor: there is a *Te Deum Marianum*, and Litanies of Mary. The

great majority of these are fanciful and sentimental, and framed in strange varieties of metre, with acrostics, alliteration, or intricate rhyming schemes. A like development for the worse overtook the hymns to the saints; many are mere narratives of their lives and martyrdoms. In the sixteenth and seventeenth centuries the effect of the revival of classical learning brought another influence to bear on the hymns, through the order of Pope Leo X, who commanded the revision of the hymns of the breviary, to meet the standard of classical writers and Ciceronian Latinity. This work was continued by order of Clement VII and Urban VIII, and to-day the noble hymns of Hilary and Ambrose stand in correct Latin, faultlessly cold, and often unrecognizable. The changes were so numerous that Wackernagel prints separately the breviary versions. The French and Spanish breviaries were similarly revised, and by 1736 the poems of contemporary writers—the Santeuils, Coffin, and others—were substituted in the Paris breviary, in many places, for the older work. At present the official hymnody of the Roman church is confined to the modernized hymns of the breviary, the five sequences of the missal, and a few hymns for the Benediction of the Sacrament.

The development of the Adamic sequence with its wealth of theological learning and recondite typology demanded some way of explanation for the intelligent understanding of the hymns. And from the fourteenth century numerous *Expositiones Hymnorum et Sequentiarum* were written, probably originally for use in schools for the training of the clergy. These expositions foreshadowed the great explanatory editions of the hymns by Daniel and Mone. Sometimes they were prose interlinear paraphrases of each line of the hymn; sometimes an analysis of the subject-matter with citations from the Bible. The *Aurea Expositio Hymnorum* by Hilary, edited at

Paris in 1485, and the *Elucidatorium Ecclesiasticum* of Clichtoveus (1516) were the most famous.

The use of English translations of these Latin hymns in England and the United States is comparatively recent, and is one of the results of the Oxford movement led by Newman and Pusey. J. Chandler published a book of translations of "Hymns of the Primitive Church" in 1837, J. M. Neale his "Mediaeval Hymns" in 1851, and R. Campbell his "Hymns and Anthems" in 1850. Caswell's "Lyra Catholica," 1849, contained one hundred and ninety-seven translations, and, during the latter half of the nineteenth century, several other collections of translations were published. In England many of these versions were included in a popular hymn-book called "Hymns, Ancient and Modern," and, as the hymnals of the various churches in this country were revised, the editors adopted the versions that had won acceptance in England. These translations are often the best commentary on the hymns; and, indeed, the ideal way to use these hymns is, first to read them aloud sympathetically in the Latin, secondly to sing them to the ancient melody, and thirdly to read the English metrical version with close comparison of the Latin.

The collections and sources of criticism to which reference is made in this book are the following:—

1. "Lateinische Hymnen des Mittelalters." Von F. J. Mone. 3 vols. Freiburg, 1853-1855.
2. "Das deutsche Kirchenlied von der ältesten Zeit bis zu Anfang des siebzehnten Jahrhunderts." Von Philipp Wackernagel. Vol. 1. Leipzig, 1864.
3. "Thesaurus Hymnologicus sive hymnorum canticorum sequentiarum circa annum MD usitatum collectio amplissima." . . . Herm. Adalbert. Daniel. 5 vols. Halis-Lipsiæ, 1841-1856.
4. "Sacred Latin Poetry," chiefly lyrical. Selected by Richard Che-
nevix Trench, D.D. Third ed. London, 1874.

5. "A Dictionary of Hymnology." By John Julian, M.A. New York, 1892.
6. "Beiträge zur Geschichte und Erklärung der ältesten Kirchenhymnen." Von Dr. Ioh. Kayser. 2 vols. Paderborn, 1881, 1886.
7. "Geschichte der Christliche-Lateinische Poesie bis zur Mitte des achten Jahrhunderts." Von M. Manitius. Stuttgart, 1891.
8. "The Seven Great Hymns of the Mediæval Church." By Charles Nott. New York, 1902.
9. "Christ in Song," selected. . . . By Philip Schaff, D.D. 2 vols. New York, 1895.
10. "Hymns, Ancient and Modern." New York, 1882.
11. "The Hymnal, Revised and Enlarged," as adopted by the Protestant Episcopal Church. New York, 1889.
12. "Laudes Domini." New York, 1887.
13. "New Laudes Domini." New York, 1892.
14. "In Excelsis." Hymns. New York, 1897.
15. "Methodist Hymnal." New York, 1878.
16. "Baptist Praise Book." New York, 1871.
17. "Great Hymns of the Church." Compiled by John Freeman Young, S.T.D. New York, 1887.

A list of authorities in Latin hymnody, of editions of the hymns, and of collections of translations into English may be found in Julian's Dictionary, pp. 655-666.



LATIN HYMNS

HILARIUS

Hilary was made Bishop of Poitiers in 353 A.D., after having renounced paganism in 350; his zeal for orthodoxy won him the title *Malleus Ariariorum*. His *liber hymnorum* has not survived, and the eight hymns attributed to him are of doubtful authenticity. Isidore of Seville says of him, "*hymnorum carmine floruit primus*" (Off. eccl. i 6). See Manitius 101; Kayser 52.

I

Lucis largitor splendide,
Cuius sereno lumine
Post lapsa noctis tempora
Dies refusus panditur;

Tu verus mundi Lucifer,
Non is, qui parvi sideris
Venturae lucis nuntius
Angusto fulget lumine,

Sed toto sole clarior,
Lux ipse totus et dies,
Interna nostri pectoris
Illuminans praecordia:

Adesto, rerum conditor,
Paternae lucis gloria,
Cuius admota gratia
Nostra patescunt corpora;

Tuoque plena spiritu,
Secum Deum gestantia,
Ne rapientis perfidi
Diris patescant fraudibus, 20

Ut inter actus saeculi
Vitae quos usus exigit,
Omni carentes crimine
Tuis vivamus legibus.

Probrosas mentis castitas 25
Carnis vincat libidines,
Sanctumque puri corporis
Delubrum servet Spiritus.

Haec spes precantis animae,
Haec sunt votiva munera, 30
Ut matutina nobis sit
Lux in noctis custodiam.

A morning hymn.

Metre: iambic dimeter, the most common verse scheme for these hymns. Note that there is no rhyme, and that the classical quantities are preserved.

5. Evang. S. Ioann. viii 12 *ego sum lux mundi: qui sequitur me non ambulat in tenebris, sed habebit lumen vitae*. 11. *internâ*. 15. *admotâ gratiâ*. 19. *ne . . . patescant*, sc. *corpora*. 21. *saeculi*, world. 27. S. Paul. I ad Corinth. v 19 *quoniam membra vestra templa sunt spiritus sancti*.

II

Beata nobis gaudia		Patrata sunt haec mystice,	
Anni reduxit orbita,		Paschae peracto tempore,	
Cum Spiritus paraclitus		Sacro dierum circulo,	15
Illapsus est discipulis.		Quo lege fit remissio.	
Ignis vibrante lumine	5	Te nunc, Deus piissime,	
Linguae figuram detulit,		Vultu precamur cernuo:	
Verbis ut essent proflui,		Illapsa nobis caelitus	
Et charitate fervidi.		Largire dona Spiritus!	20
Linguis loquuntur omnium;		Dudum sacrata pectora	
Turbae pavent gentilium:	10	Tua replesti gratia,	
Musto madere deputant,		Dimitte nostra crimina,	
Quos Spiritus repleverat.		Et da quieti tempora!	

A Pentecostal hymn.

In this hymn the terminal assonance, still unconscious, foreshadows rhyme.

1. Ad Gal. v 22 *fructus autem spiritus est charitas gaudium*. 3. S. Ioann. xiv 16 *et alium Paraclitum dabit vobis*. 6. **detulit**, sc. *spiritus*. 11. Act. Apost. ii 13 *quia musto pleni sunt isti*. 14. *Pascha* is the Latin for Easter; Whitsunday or Pentecost follows approximately fifty days after Easter day. 16. Levit. xxv 10 *sanctificabisque annum quinquagesimum, et vocabis remissionem cunctis habitatoribus terrae tuae: ipse est iubilaeus*. 18. **cernuo**, *prono*.

DAMASUS

Damasus was probably of Spanish origin; he became Pope in 366. Another hymn, for S. Andrew, is extant. He wrote many epigrams, most of which are lost. See Manitius 120; Kayser 104.

Martyris ecce dies Agathae		Terrea prospera nil reputans,	
Virginis emicat eximiae,		Iussa Dei sibi corde ligans.	
Quo sibi Christus eam sociat		Fortior haec trucibusque viris	
Et diadema duplex decorat.		Exposuit sua membra flagris; 10	
Stirpe decens, elegans specie, 5		Pectore quam fuerit valido	
Sed magis actibus atque fide,		Torta mamilla docet patulo.	

Deliciae cui carcer erat,
 Pastor ovem Petrus hanc re-
 creat;
 Laetior inde magisque fla-
 grans 15
 Cuncta flagella cucurrit ovals.
 Ethnica turba rogum fugiens
 Huius et ipsa meretur opem;
 Quos fidei titulus decorat,
 His venerem magis ipsa pre-
 mat. 20

Iam renitens quasi sponsa
 polo
 Pro miseris supplica Domino,
 Sic sua festa coli faciat
 Se celebrantibus ut faveat.
 Gloria cum Patre sit Ge-
 nito, 25
 Spirituique proinde sacro,
 Qui Deus unus et omnipo-
 tens
 Hanc nostri faciat memorem.

This hymn is the earliest in honor of a saint. Its authenticity is dubious, principally on account of the terminal rhyme, which we should not expect to find developed so early.

Metre: dactylic tetrameter catalectic, an unusual rhythm.

1. Agatha suffered at Catana, Feb. 5, 251; according to custom her day of martyrdom became her day of memorial in the calendar. 2. "*Agatha... cuius lampas coruscit emicat fulgoribus*," Ambros. Lit. 4. **duplex**, virgin and martyr. 5. "*Ingenua sum et ex spectabili genere*," Roman breviary in festo S. Agathae. 9. Quintianus, proconsul of Sicily, conducted her martyrdom. 10. "*primum colaphis caesa mittitur in carcerem*," breviary. 12. **patulo**, an adverb. 17. **Ethnica**, S. Matt. v 47 *nonne et ethnici hoc faciunt?* 18. **ipsa**, i.e. *turba*. One year after Agatha's martyrdom the lava flood from Etna, impending over Catana, was stayed by her veil. — **meretur**, *enjoys*. 20. **venerem**, *lust.* — **ipsa**, i.e. *Agatha*. 25. Damasus is said to have introduced the custom of singing the "Gloria" after the psalms (Kayser 92).

AMBROSIUS

S. Ambrose, Bishop of Milan, confessor and doctor, was born in 340. Among his voluminous writings are twelve hymns, ascribed to him by his Benedictine editors; ninety-two others written in his style are called Ambrosian. He introduced antiphonal chanting in the Western church, and began the systematic treatment of church music which was perfected by Gregory.

I

Deus, creator omnium
 Polique rector, vestiens

Diem decoro lumine,
 Noctem soporis gratia,

Artus solutos ut quies	5	Fides tenebras nesciat	
Reddat laboris usui,		Et nox fide reluceat.	20
Mentesque fessas allevet		Dormire mentem ne sinas,	
Luctusque solvat anxios;		Dormire culpa noverit;	
Grates peracto iam die,		Castos fides refrigerans	
Et noctis exortu preces,	10	Somni vaporem temperet.	
Voti reos ut adiuves,		Exuta sensu lubrico	25
Hymnum canentes solvimus.		Te cordis alta somnient,	
Te cordis ima concinant,		Ne hostis invidi dolo	
Te vox canora concrepet,		Pavor quietos suscitet.	
Te diligat castus amor,	15	Christum rogemus et Patrem,	
Te mens adoret sobria;		Christi Patrisque Spiritum,	30
Ut, cum profunda clauserit,		Unum potens per omnia	
Diem caligo noctium,		Fove precantes Trinitas.	

An evening hymn; common in all the early breviaries.

Metr. tr. "Maker of all things, God most high," by Chambers, is best known; six others have been made. Commentary by Kayser 134.

4. **gratia**, with favor of. 11. **Voti reos**, because the morning prayer has been answered: *rotiva munera*, Hilarius p. 1, 30. Daniel and others emend to *votis reos*. 18. **noctium**, blackest night. 24. **vaporem**, the fire of concupiscence is checked in waking hours by the control of the higher soul. 26. **alta**, depths.

II

Splendor paternae gloriae,		Votis vocemus et Patrem,	
De luce lucem proferens,		Patrem perennis gloriae,	10
Lux lucis et fons luminis,		Patrem potentis gratiae,	
Diem dies illuminans,		Culpam releget lubricam.	
Verusque sol illabere,	5	Informet actus strenuos,	
Micans nitore perpeti,		Dentes retundat invidi,	
Iubarque Sancti Spiritus		Casus secundet asperos,	15
Infunde nostris sensibus.		Donet gerendi gratiam.	

Mentem gubernet et regat	Laetus dies hic transeat,	25
Casto fideli corpore,	Pudor sit ut diluculum,	
Fides calore ferbeat,	Fides velut meridies,	
Fraudis venena nesciat.	Crepusculum mens nesciat.	20
Christusque nobis sit cibus,	Aurora cursus provehit,	
Potusque noster sit fides,	Aurora totus prodeat,	30
Laeti bibamus sobriam	In Patre totus Filius	
Ebrietatem spiritus.	Et totus in Verbo Pater.	

A morning hymn in constant use, both in ancient and modern times. Commentary by Kayser 195.

Metr. tr. in A. & M. 3; N. Laud. D. 21; In Exc. 71.

1. Ep. ad Hebr. i 3 *cum sit splendor gloriae . . . eius*. 3. "*Lumen de lumine*," Nicene Creed. 5. Malachi iv 2 *oriatur . . . sol iustitiae*. 12. *lubricam*, of the sin that does so easily beset us, causing us to slip. 14. Diabolus is envious of the righteous. 24. Ad Ephes. v 18 *nolite inebriari vino . . . sed spiritu sancto*. 26. The blush of modesty is like the dawn.

III

Veni, redemptor gentium,	Egressus eius a Patre,	
Ostende partum virginis,	Regressus eius ad Patrem,	
Miretur omne saeculum:	Excursus usque ad inferos,	15
Talis decet partus Deum.	Rekursus ad sedem Dei.	
Non ex virili semine,	Aequalis aeterno Patri	5
Sed mystico spiramine,	Carnis tropaeo cingere,	
Verbum Dei factum est caro	Infirma nostri corporis	
Fructusque ventris floruit.	Virtute firmans perpetim.	20
* * * * *	Praesepe iam fulget tuum,	
Procedit e thalamo suo,	Lumenque nox spirat no-	
Pudoris aula regia,	vum,	10
Geminae gigas substantiae,	Quod nulla nox interpolet,	
Alacris ut currat viam.	Fideque iugi luceat.	

A Christmas hymn found in almost all ancient breviaries. Commentary by Kayser 172.

Metr. tr. in Schaff I 9; twenty-five English versions have been made. Original melody in Young 93, with metr. tr.

7. S. Ioann. i 14 *et verbum caro factum est et habitavit in nobis*. 9. Psalm xix 5 *tamquam sponsus procedens de thalamo suo exultavit ut gigas ad currendum viam*. 11. "*Consors divinitatis et corporis*," S. Ambrose says in the *De Incarnatione*; there is a reference to the progeny of angels and women in Gen. vi 4. 13. Psalm xix 7 *a summo caelo egressio eius*. 15. *ad inferos descendit*. 18. The flesh is the trophy of Christ's victory over death. **Cingere** is *imperat*. 21. **fulget**, as in Correggio's "Holy Night." 23. **interpolet**, *interrupt*.

IV

O lux beata, Trinitas
Et principalis Unitas,
Iam sol recedit igneus:
Infunde lumen cordibus.

Te nostra supplex gloria
Per cuncta laudet saecula.

[Deo patri sit gloria
Eiusque soli Filio 10

Te mane laudum carmine, 5
Te deprecemur vesperi,

Cum Spiritu paraclito
Et nunc et in perpetuum.]

An evening hymn; in most of the ancient and modern breviaries.

Metr. tr. in A. & M. 19; thirty-three have been made. Original melody in Young 253.

Note the rhyme which has caused some to disregard the Benedictine opinion that it is by Ambrose. The doxology is an addition.

7. **nostra supplex gloria**, *nos supplices*.

AMBROSIANI

These hymns are of unknown authorship and are called Ambrosian because written in imitation of those by Ambrose.

I

Te Deum laudamus, te Domi-
num confitemur.

Pleni sunt caeli et terra ma-
iestatis gloriae tuae.

Te aeternum Patrem omnis
terra veneratur.

Te gloriosus apostolorum cho-
rus, te prophetarum lauda-

Tibi omnes angeli, tibi caeli
et universae potestates,

bilis numerus,

Tibi cherubim et seraphim in-
cessabili voce proclamant:

Te martyrurum candidatus lau-
dat exercitus;

Sanctus, sanctus, sanctus Do-
minus Deus Sabaoth! 5

Te per orbem terrarum sancta
confitetur ecclesia,

Patrem immensae maiestatis,

venerandum tuum verum et unicum Filium,	10	Aeterna fac cum sanctis tuis in gloria numerari.
Sanctum quoque Paraclitum Spiritus.		Salvum fac populum tuum, Domine, et benedic heredi- tati tuae,
Tu Rex gloriae, Christe,		Et rege eos, et extolle illos usque in aeternum.
Tu Patris sempiternus es Fi- lius.		Per singulos dies benedicimus Te,
Tu ad liberandum suscepturus hominem		25
Non horruisti virginis ute- rum.	15	Et laudamus nomen tuum in saeculum et in saeculum saeculi.
Tu, devicto mortis aculeo, Aperuisti credentibus regna caelorum.		Dignare, Domine, die isto sine peccato nos custodire.
Tu ad dexteram Dei sedes in gloria Patris.		Miserere nostri, Domine, mi- serere nostri;
Iudex crederis esse ventu- rus!		Fiat misericordia tua, Domine, super nos,
Te ergo quaesumus, tuis famu- lis subveni,	20	Quemadmodum speravimus in Te.
Quos pretioso sanguine rede- misti.		30
		In Te, Domine, speravi: non confundar in aeternum.

The **TE DEUM** is the most famous non-scriptural hymn of the Western church. It has been in use from the sixth century as a hymn for the Sunday service, before the lesson from the Gospel. The tradition ascribing it to Ambrose and Augustine at the baptism of the latter in 385 A.D. is traced to 859, and is probably to be rejected; but the hymn in its present form goes back to 400-450 A.D. As a Greek version of vss. 1-9 is extant, doubtless the germ of the hymn is Greek. See in general Julian, Dict. 1119 sq. Versions: prose, in Book of Common Prayer 8; metrical, N. Laud. D., 182, 277; In Exc. 170, 173; Meth. H. 10; Bapt. P. B. 169. Original melody in Young 269. Commentary by Kayser 435.

3. The plural of *caelum* is common in ecclesiastical writers. 5. *Isaias viii 2 seraphim stabant . . . et dicebant sanctus, sanctus, sanctus Dominus Deus exercituum, plena est omnis terra gloriae eius.* 7. *Cic. Fin. 1, 26 e philosophorum choro.* 8. *Apoc. vii 13 hi, qui amicti sunt stolis albis, qui sunt?* of the martyrs. 16. *I ad Corinth. xv 55 ubi est, mors, victoria tua? ubi est, mors, stimulus tuus?* 23. From Psalm xxviii 9. 27. *isto*, common for *hoc* in this Latinity. 31. From Psalm xxxi 1.

II

Aeterna Christi munera		Nudata pendent viscera,	
Et martyrum victorias,		Sanguis sacratus funditur,	
Laudes ferentes debitas		Sed permanent immobiles	
Laetis canamus mentibus.		Vitae perennis gratia.	20
Ecclesiarum principes,	5	Devota sanctorum fides,	
Belli triumphales duces,		Invicta spes credentium,	
Caelestis aulae milites,		Perfecta Christi caritas	
Et vera mundi lumina;		Mundi triumphat principem.	
		In his Paterna gloria,	25
Terrore victo saeculi,		In his voluntas Filii,	
Spretisque poenis corporis,	10	Exultat in his Spiritus;	
Mortis sacrae compendio		Caelum repletur gaudiis.	
Vitam beatam possident.		Te nunc, Redemptor, quaesu-	
		mus,	
Traduntur igni martyres		Ut ipsorum consortio	30
Et bestiarum dentibus;		Iungas precantes servulos	
Armata saevit unguis	15	In sempiterna saecula.	
Tortoris insani manus.			

A hymn of the fifth century for martyrs in the style of Ambrose, to whom it was ascribed by his Benedictine editors. In the Roman breviary it has a form — *Apostolorum gloriam* — for the Apostles, and that for martyrs is somewhat changed.

Metr. tr. in A. & M. 272, 257; twenty others. Commentary by Kayser 222.

1. Cf. 19, 20. 5. They went into all lands. 11. **compendio**, by the simple, short way. 24. S. Ioann. xiv 30 *venit enim princeps mundi huius*. 26. Ad Philipp. ii 8 *factus obediens usque ad mortem*. 31. Thy unworthy servants.

III

Ad regias Agni dapes		Divina cuius caritas	5
Stolis amicti candidis		Sacrum propinat sanguinem,	
Post transitum maris Rubri		Almique membra corporis	
Christo canamus principi;		Amor sacerdos immolat.	

Sparsum cruorem postibus		Victor subactis inferis	
Vastator horret angelus,	10	Tropaea Christus explicat,	
Fugitque divisum mare,		Caeloque aperto subditum	
Merguntur hostes fluctibus.		Regem tenebrarum trahit.	
Iam Pascha nostrum Christus		Ut sis perenne mentibus	25
est,		Paschale, Iesu, gaudium,	
Paschalis idem victima,		A morte dira criminum	
Et pura puris mentibus	15	Vitae renatos libera.	
Sinceritatis azyma.			
O vera caeli victima,		Deo patri sit gloria,	
Subiecta cui sunt Tartara,		Et Filio qui a mortuis	30
Soluta mortis vincula,		Surrexit, et Paraclito	
Recepta vitae praemia.	20	In sempiterna saecula.	

This is an Easter hymn, the Roman breviary version of *Ad cenam Agni providi*, which goes back to the seventh century. The original may be found in Migne's edition of Ambrose, or in Young 193. The hymn was specially used at Baptism on Easter Even, the candidates being dressed in white for the purpose; they were admitted to their first communion on the following Easter day. These robes were worn throughout the Easter octave, and the Sunday after Easter was anciently called *Dominica in albis*.

Met. tr. in Episc. H. 118; N. Laud. D. 1075; In Exc. 676; Meth. H. 847; twenty-three translations have been made.

1. Apoc. xix 9 *beati, qui ad coenam nuptiarum Agni vocati*. See on TE DEUM 8. 3. I ad Corinth. x 2 *omnes in Moyse baptizati sunt in nube et in mari*. The Red Sea became typical of Baptism. 13. I ad Corinth. v 7 *etenim Pascha nostrum immolatus est Christus. itaque epulemur . . . in azymis sinceritatis*. 17. Cf. the O SALUTARIS HOSTIA of Aquinas, p. 69. 21. So in many Easter hymns.

IV

Aurora lucis rutilat,		Ille, qui clausus lapide	
Caelum laudibus inonat,		Custoditur sub milite,	10
Mundus exultans iubilat,		Triumphans pompa nobili	
Gemens infernus ululat,		Victor surgit de funere.	
Cum rex ille fortissimus,	5	Solutis iam gemitibus	
Mortis confractis viribus,		Et inferni doloribus,	
Pede conculcans Tartara		"Quia surrexit Dominus!"	15
Solvit a poena miseros!		Resplendens clamat angelus.	

TRISTES ERANT apostoli De nece sui Domini, Quem poena mortis crudeli Servi damnarant impii.	20	Pergunt videre faciem Desideratam Domini.
Sermone blando angelus Praedixit mulieribus, "In Galilaea Dominus Videndus est quantocius!"		CLARO PASCHALI gaudio Sol mundo nitet radio, Cum Christum iam apostoli 33 Visu cernunt corporeo. * * * * *
Illae dum pergunt concite 25 Apostolis hoc dicere, Videntes eum vivere Osculantur pedes Domini.		Ostensa sibi vulnera In Christi carne fulgida Resurrexisse Dominum Voce fatentur publica. 40
Quo agnito discipuli In Galilaeam propere 30		Rex Christe clementissime, Tu corda nostra posside, Ut tibi laudes debitas Reddamus omni tempore!

Another Easter hymn which was not accepted by the Benedictine editors of Ambrose. The Roman breviary version begins *Aurora lucis purpurat*: it is in constant use during the Easter season.

Met. tr. in A. & M. 109; Meth. H. 233; Bapt. P. B. 388; Schaff I 245, 246.

6. I ad Corinth. xv 26, *novissima autem inimica destruetur mors: omnia enim subiecit sub pedibus eius*. 14. Act. Apost. ii 24 *quem Deus suscitavit solutis doloribus inferni*. 15. S. Matt. xxviii 6 *non est hic: surrexit enim sicut dixit*. 17. Here begins a new hymn in the Roman breviary. 23. S. Matt. xxviii 7 *ecce praecedit vos in Galilaeam: ibi eum videbitis*. 28. The anapest is unusual in the hymns. 33. A third hymn begins here.

V

Christe, qui lux es et dies, Noctis tenebras detegis, Lucisque lumen crederis Lumen beatum praedicans:		Sit nobis in te requies, Quietam noctem tribue, Ne gravis somnus irruat, Nec hostis nos surripiat, 10
Precamur, sancte Domine, 5 Defende nos in hac nocte,		Nec caro illi consentiens Nos tibi reos statuatur.

Oculi somnum capiant,	Guberna tuos famulos	
Cor ad te semper vigilet,	Quos sanguine mercatus es.	20
Dextera tua protegat	15 Memento nostri, Domine,	
Famulos qui te diligunt.	In gravi isto corpore :	
Defensor noster, adspice,	Qui es defensor animae	
Insidiantes reprime,	Adeste nobis, Domine.	

A hymn for Compline, used mainly in Lent.

Met. tr. in A. & M. 83.

3. Cf. *TE DEUM*, 19, p. 7. 6. Compline was the bedtime service. 11. *illū, Satanae*. 14. Cant. Cant. v 2 *ego dormio, et cor meum vigilat*. 22. "*Gravis est sarcina corruptionis*," Gregory (Mone).

VI

Iam lucis orto sidere	Carnis terat superbiam	
Deum precemur supplices,	Potus cibique parcitas :	
Ut in diurnis actibus	Ut cum dies abcesserit,	
Nos servet a nocentibus.	Noctemque sors reduxerit,	
Linguam refraenans temperet,	Mundi per abstinētiā	15
Ne litis horror insonet :	6 Ipsi canamus gloriam.	
Visum fovendo contegat,	Deo Patri sit gloria,	
Ne vanitates hauriat.	Eiusque soli filio,	
Sint pura cordis intima,	Cum Spiritu Paraclito,	19
Absistat et vecordia :	10 Nunc, et per omne saeculum.	

A morning hymn, possibly of the fifth century ; found in almost all the breviaries and still in use.

Met. tr. in A. & M. 4 ; Meth. H. 107 ; Bapt. P. B. 105.

6. *litis* means here *strife, bickering*. 8. *hauriat*, sc. *visus*.

VII

Te lucis ante terminum,	Ut pro tua clementia
Rerum Creator, poscimus	Sis praesul et custodia.

Procul recedant somnia	5	Praesta, Pater piissime,	
Et noctium phantasmata ;		Patrique compar Unice,	10
Hostemque nostrum comprime		Cum Spiritu Paraclito	
Ne polluantur corpora.		Regnans per omne saeculum.	

An evening hymn, still in use.

Metr. tr. in Episc. H. 21 ; twenty-four others.

6. **phantasmata**, spectres. 7. **Hostem**, *Satanam*.

VIII

Vox clara ecce intonat,		Omnes pro indulgentia	
Obscura quaeque increpat :		Vocem demus cum lacrimis.	
Pellantur eminus somnia,		Secundo ut cum fulserit	
Ab aethere Christus promicat.		Mundumque horror cinxerit,	
Mens iam resurgat torpida,	5	Non pro reatu puniat,	15
Quae sorde extat saucia :		Sed pius nos tunc protegat ;	
Sidus refulget iam novum,		Laus, honor, virtus, gloria,	
Ut tollat omne noxium.		Deo, Patri, et Filio,	
E sursum Agnus mittitur,		Sancto simul Paraclito,	
Laxare gratis debitum :	10	In sempiterna saecula.	20

An Advent hymn. The hiatus, so freely allowed, shows that it cannot be by Ambrose.

Metr. tr. in Episc. H. 41 ; In Exc. 314.

3. Ad Rom. xiii 11 *hora est iam nos de somno surgere*. 9. S. Luc. xxi 27 *videbunt filium hominis venientem in nube cum potestate magna*. 14. Id. 25 *et in terris pressura gentium prae confusione sonitus . . . arescentibus hominibus prae timore*.

PRUDENTIUS

Aurelius Clemens Prudentius was born in Spain in 348 A.D. He became a lawyer and provincial governor, and finally a civil officer at Rome. In his fifty-seventh year he retired from active life to the writing of sacred poetry. His principal works are (1) *Liber Cathemerinon* (Christian Day), (2) *L. Peristephanon* (Martyrs' Garlands), (3) *Apotheosis* (Divinity of Christ), (4) *Hamartigenia* (Origin of Sin), (5) *Psychomachia* (Spiritual Combat). He is so conspicuous for his skill in lyric metres and in the dactylic hexameter with intended observation of the rules of classical ver-

sification, that Bentley styled him the Horace and Virgil of the Christians. There is much disagreement as to his merits : cf. Manitius 61 ; Kayser 249.

I

Ales, diei nuntius,	Iesum ciamus vocibus,	
Lucem propinquam praecinit;	Flentes, precantes, sobrii :	10
Nos excitator mentium	Intenta supplicatio	
Iam Christus ad vitam vocat.	Dormire cor mundum vetat.	
“Auferte,” clamat, “lectulos,	Tu, Christe, somnum dissice;	
Aegros, soporos, desides,	Tu rumpe noctis vincula;	6
Castique recti ac sobrii	Tu solve peccatum vetus,	15
Vigilate: iam sum proximus!”	Novumque lumen ingere!	

This is the hymn for Tuesday at Lauds in the Roman breviary. It is a cento from No. 1 of the Cathemerinon.

Metr. tr. in Hymns of the Ages I 14. Commentary by Kayser 275.

3. **excitator**, as a judge. 7. S. Matt. xxvi 41 *vigilate et orate*; I S. Pet. v 8 *sobrii estote et vigilate*. 9. **ciamus**, call. 12. **mundum**, pure. 13. **dissice**, *discute*, the breviary reading.

II

Corde natus ex parentis	Foeta Sancto Spiritu,	
Ante mundi exordium,	Et puer, redemptor orbis,	
A et Ω cognominatus,	Os sacratum protulit.	
Ipsa fons et clausula	Psallat altitudo caeli;	
Omnium, quae sunt, fuerunt, 5	Psallat omnis angelus;	20
Quaeque post futura sunt,	Quidquid est virtutis usquam	
Corporis formam caduci,	Psallat in laudem Dei:	
Membra morti obnoxia	Nulla linguarum silescat,	
Induit, ne gens periret	Vox et omnis consonet.	
Protoplasti ex germine, 10	Ecce! quem vates vetustis 25	
Merserat quem lex profundo	Concinebant saeculis;	
Noxialis Tartaro.	Quem prophetarum fideles	
O beatus ortus ille,	Paginae sponsonderant,	
Virgo cum puerpera	Emicat promissus olim:	
Edidit nostram salutem 15	Cuncta collaudent eum! 30	

Te senes et te iuventus,	Fluminum lapsus et undae,	
Parvulorum te chorus,	Litorum crepidines,	
Turba matrum virginumque,	Imber, aestus, nix, pruina,	
Simplices puellulae	Aura, silva, nox, dies	40
Voce concordēs pudicis	Omnibus te concelebrent	
Perstreant concentibus.	Saeculorum saeculis.	

A Christmas hymn, taken from No. 9 of the Cathemerinon.

Metr. tr. in Episc. H. 52; N. Laud. D. 157, 345, 346; In Exc. 205. Original melody in Young 112.

Metre: trochaic dimeter in a stanza: vss. 1, 3, 5, dimeter; 2, 4, 6, dimeter catalectic.

1. Psalm xlv 2 *eructavit cor meum verbum bonum*; mystically interpreted of the Word. 3. *Ego sum A et Ω*, Apoc. xxi 6. 10. **Protoplasti**, gen. with *germine*. 19. Ad Rom. viii 38 *neque angeli neque principatus neque virtutes . . . neque altitudo neque profundum . . . poterit nos separare a charitate Dei*. 21. **virtutis**, for *power*, is common in ecclesiastical Latin. 31. Psalm cxlviii 12 *iuvenes et virgines, senes cum iunioribus laudent nomen Domini*. 34. **puellulae** is classical. 38. **crepidines**, *banks*.

III

Iam maesta quiesce querela,	Sed dum resolubile corpus	
Lacrimas suspendite, matres!	Revocas, Deus, atque re-	
Nullus sua pignora plangat:	formas,	
Mors haec reparatio vitae est.	Quanam regione iubebis	15
	Animam requiescere puram?	
Nunc suscipe, terra, foven-	Gremio senis addita sancti	
dum,	Recubabit, ut est Eleazar,	5
Gremioque hunc concipe molli!	Quem floribus undique septum	
Hominis tibi membra seques-	Dives procul aspicit ardens.	20
tro,		
Generosa et fragmina credo.	Sequimur tua dicta, Redemp-	
Tu depositum tege corpus!	tor,	
Non immemor ille requireret	Quibus atra morte triumphans,	10
Sua munera fictor et auctor	Tua per vestigia mandas	
Propriique aenigmata vultus.	Socium crucis ire latronem.	

Patet ecce fidelibus ampli	25	Genitali in sede sacrari,	31
Via lucida iam Paradisi,		Quam liquerat exul, et errans.	
Licet et nemus illud adire,		Nos tecta fovebimus ossa	
Homini quod ademerat anguis.		Violis et fronde frequenti,	
Illic, precor, optimi Ductor		Titulumque et frigida saxa	35
Famulam tibi praecipe mentem		Liquido spargemus odore.	

A funeral hymn, taken from No. 10 of the Cathemerinon; early translated into German, and a great favorite with the Lutherans.

Metr. tr. in Schaff II 235, 238. Original melody in Young 440. Commentary by Kayser 321.

Metre: anapestic dimeter catalectic (paroemiac).

3. **nullus** = *nemo*, including both parents.—**pignora** for children is common. 4. **reparatio**, *renewal*, first appears in Prud. 5. **fovendum**, as a dear child. 7. **Hominis**, the crown of creation.—**sequestro**, *give to your keeping*, is late Latin. 8. **fragmina**, because without a soul. 9. **depositum** is Christian; **compositum**, *situm*, pagan. 11. **munera**, *work*: Gen. i 27 *Deus creavit hominem ad imaginem suam*. 12. **aenigmata**, *stamp*: I ad Corinth. xiii 12 *videmus nunc per speculum in aenigmate*. 17. S. Luc. xvi 22 *factum est . . . ut moreretur mendicus (Lazarus) et portaretur ab Angelis in sinum Abrahae. mortuus est autem et dives et sepultus est in inferno*. 24. S. Luc. xxiii 39 *unus autem de his qui pendebant latronibus . . . dicebat ad Iesum: Domine memento mei . . . et dixit illi Iesus . . . hodie mecum eris in paradiso*. 31. Eccl. xii 7 *et spiritus redeat ad Deum qui dedit illum*. 34. A beautiful custom adopted by the Christians: editors cite S. Jerome Ep. 25 *mariti super tumulos coniugum spargunt violas rosas lilia*. Some other customs of the *Parentalia* were also adopted by them.

IV

Salvete, flores martyrum!		Unus tot inter funera	11
Quos lucis ipso in limine		Impune Christus tollitur.	
Christi insecutor sustulit,		Inter coaevi sanguinis	
Ceu turbo nascentes rosas.		Fluenta solus integer,	
Vos, prima Christi victima,	5	Ferrum, quod orbabat nurus, 15	
Grex immolatorum tener,		Partus fefellit Virginis.	
Aram sub ipsam simplices		Sic stulta Pharaonis mali	
Palma et coronis luditis.		Edicta quondam fugerat,	
Quid proficit tantum nefas;		Christi figuram praeferens,	
Quid crimen Herodem iuvat?		Moses, receptor civium.	20

A cento for Holy Innocents' Day (Dec. 28) from No. 12 of the Cathemerinon. Metr. tr. in Schaff I 107. Commentary in Kayser 294.

1. *Iure dicuntur flores martyrum quos in medio frigore infidelitatis exortos . . . quaedam persecutionis pruina decoxit*, Roman breviary, Lect. vi. 2. Note the careful metrical treatment, particularly in elisions. Later, hiatus is freely allowed. 7. **simplices, innocent**; they play like lambs with the martyrs' palm and crowns. 12. Christ was exempt. 20. **receptor, liberator**.

V

O sola magnarum urbium,
Maior Bethlem, cui contigit
Ducem salutis caelitus
Incorporatum gignere.

Haec stella, quae solis rotam 5
Vincit decore ac lumine,
Venisse terris nuntiat
Cum carne terrestri Deum.

Videre postquam illum magi,
Eoa promunt munera, 10

Stratique votis offerunt
Tus, myrrham et aurum re-
gium.

Regem Deumque annuntiant
Thesaurus et fragrans odor
Turis Sabaei, ac murrheus 15
Pulvis sepulcrum praedocet.

[Iesu, tibi sit gloria,
Qui apparuisti gentibus,
Cum Patre et almo Spiritu,
In sempiterna saecula.] 20

Another cento from the same poem; for Epiphany.

Metr. tr. in Episc. H. 63; In Exc. 214. Commentary by Kayser 304.

2. **Bethlem**, for *Bethlehem*; so always in Prudentius, metr. gr. — S. Matt. ii 6 *et tu Bethlehem terra Iuda, nequaquam minima es in principibus Iuda: ex te enim exiit dux qui regat populum meum Israel*. 4. **Incorporatum**, ecclesiastical Latin. 5. S. Matt. ii 2 *vidimus enim stellam eius in Oriente*. 11. Id. 11 *proidentes adoraverunt eum*. 14. The word *aurum* was supposed to lie concealed in *thes-aurus*. — Iuvenius 1, 250 *tus aurum myrrham-que regique hominique deoque | dona ferunt*. 17. The doxology is from the Roman breviary.

SEDULIUS

Sedulius was probably a Roman by birth; he flourished about 450. This is his only hymn, but he wrote a *Carmen Paschale* and *Opus Paschale*, an Elegy on the same subject, and a comparison of the two Testaments. See Manitius 303; Kayser 337.

A solis ortus cardine
Ad usque terrae litem

Christum canamus principem,
Natum Maria virgine.

Beatus auctor saeculi	5	HOSTIS HERODES impie	
Servile corpus induit,		Christum venire quid times?	30
Ut carne carnem liberans		Non eripit mortalia,	
Ne perderet quos condidit.		Qui regna dat caelestia.	
Castae parentis viscera		Ibant magi, quam viderant	
Caelestis intrat gratia :	10	Stellam sequentes praeviam :	
Venter puellae baiulat		Lumen requirunt lumine,	35
Secreta, quae non noverat.		Deum fatentur munere.	
Domus pudici pectoris		Caterva matrum personat,	
Templum repente fit Dei		Collisa deflens pignora ;	
Intacta, nesciens virum,	15	Quorum tyrannus millia	
Verbo concepit filium.		Christo sacravit victimam.	40
Enixa iam puerpera est,		Lavacra puri gurgitis	
Quem Gabriel praedixerat,		Caelestis agnus attigit :	
Quem matris alvo gestiens		Peccata, quae non detulit	
Clausus Ioannes senserat.	20	Nos abluendo sustulit.	
Faeno iacere pertulit,		Miraculis dedit fidem,	45
Praesepe non abhorruit,		Habere se Deum patrem,	
Parvoque lacte pastus est,		Infirma sanans corpora,	
Per quem nec ales esurit.		Resuscitans cadavera.	
Gaudet chorus caelestium	25	Novum genus potentiae :	
Et angeli canunt Deo,		Aquae rubescunt hydriae,	50
Palamque fit pastoribus		Vinumque iussa fundere	
Pastor, creator omnium.		Mutavit unda originem.	

The hymn is a *Pæan Alphanumeric de Christo* for Christmas. There are many such poems; another on p. 25.

Metre. tr. in *In Exc.* 215. Original melody in Young 97.

Metre: the iambic dimeter; but note the intentional rhyme and the agreement of word and metrical accent. The hymn is important as showing the transition to the later usage. Commentary by Kayser 347.

1. *cardine*, *angle*, *quarter*. 5. Ad Hebr. i 2 *in filio* . . . *per quem fecit et saecula*. 6. Ad Philipp. ii 7 *formam servi accipiens*. 7. Gen. vi 17 *ut in-*

terficiam omnem carnem. 11. **baiulat**, not classic. 12. **noverat**, sc. *puella*. 15. S. Luc. i 34 *quoniam virum non cognosco*. 16. "*quod aure virgo concipit*," anon. hymn. 20. S. Luc. i 41 *exultavit infans in utero eius*. 24. S. Luc. xii 7 *unus (passer) ex illis non est in oblivione*. 28. S. Ioann. x 11 *ego sum pastor bonus*. 29. Here a second hymn begins in the Roman breviary, for Epiphany. Metr. tr. in A. & M. 60. Original melody in Young 138. 30. S. Matt. ii 3 *audiens*. . . . *Herodes rex turbatus est*. 32. S. Ioann. xviii 36 *regnum meum non est de hoc mundo*. 37-40 and 45-48 are omitted in ritual use. 43. **detulit**, a juristic word, *was not guilty of*. 44. **sustulit**, *took to himself*. S. Ioann. i 29 *ecce agnus Dei, ecce qui tollit peccatum mundi*. 49. The first miracle: S. Ioann. ii 6.

VENANTIUS FORTUNATUS

Venantius Fortunatus was born at Ceneda, near Treviso, in Italy about 530 and was educated at Ravenna. About 566 he made a pilgrimage to Tours to S. Martin's shrine, and spent the rest of his life in Gaul, becoming intimate with Queen Rhadegunda at Poitiers, where he was ordained, and finally became bishop about 597. He represents "the last expiring effort of the Latin muse in Gaul" in endeavoring to retain "the old classic culture amid the advancing tide of barbarism." His writings were numerous and varied, in both poetry and prose, including panegyrics of the nobles as well as Christian hymns. His life of S. Martin is his longest work. See Manitius 438; Kayser 386.

Pange, lingua, gloriosi proe-	Hoc opus nostrae salutis ordo
lium certaminis,	deposcerat,
Et super crucis tropaeo dic	Multiformis proditoris ars ut
triumphum nobilem,	artem falleret,
Qualiter Redemptor orbis im-	Et medelam ferret inde hostis
molatus vicerit.	unde laeserat.
De parentis protoplasti fraude	Quando venit ergo sacri pleni-
factor condolens,	tudo temporis, 10
Quando pomi noxialis morsu	Missus est ab arce Patris na-
in mortem corrui, 5	tus orbis conditor,
Ipsae lignum tunc notavit,	Atque ventre virginali caro
damna ligni ut solveret.	factus prodiit.

Vagit infans inter arcta condi-
tus praesepia,
Membra pannis involuta
virgo mater alligat,
Et pedes manusque crura
stricta cingit fascia. 15

LUSTRA SEX qui iam peracta
tempus implens corporis,
Se volente natus ad hoc, pas-
sioni deditus
Agnus in crucis levatur im-
molandus stipitem.

Hic acetum fel arundo sputa
clavi lancea
Mite corpus perforatur, san-
guis unda profluit, 20
Terra pontus astra mundus
quo lavantur flumine.

CRUX FIDELIS inter omnes
arbor una nobilis,
Nulla talem silva profert,
fronde flore germine,
Dulce lignum dulci clavo
dulce pondus sustinens.

Flecte ramos, arbor alta, tensa
laxa viscera, 25
Et rigor lentescat ille, quem
dedit nativitas,
Ut superni membra regis miti
tendas stipite.

Sola digna tu fuisti ferre pre-
tium saeculi,
Atque portum praeparare
nauta mundo naufrago,
Quem sacer cruor perunxit
fusus agni corpore. 30

A Passion hymn, still in use.

Metr. tr. in Episc. H. 97, 98; In Exc. 281. Ancient melody in Hutchins' Church Hymnal 98.

Metre: trochaic tetrameter catalectic; a metre introduced by Fortunatus into hymnology. Commentary by Kayser 412.

1. Daniel gives fourteen hymns beginning with *pange lingua*. — **certami-
nis**, ἀγών, prize. 2. *crucis intestina tropaeorum*, Tert. Apol. xvi. 4. Isaias
xlv 18 *Dominus faciens eam (terram), ipse plastes eius*. Greek words are not
unusual in ecclesiastical Latin. 5. **corrui**, sc. *parens*. 6. According to
the legend, the tree of the cross grew from a twig of the tree of life, carried out
of Eden by Adam. — **damna**, penalty. 7. **salutis ordo**, plan of salvation.
8. **Multiformis**, as serpent, man, angel. 10. Ad Gal iv 4 *ubi venit plenitudo
temporis misit Deus filium suum factum ex muliere*. 11. **conditor**, as λόγος,
verbum. 15. The oriental custom is represented in some paintings of the
Nativity. 16. Here a second hymn begins in the breviary. — **Lustra**, particu-
larly of the sacrifice at the lustrum. 20. **undā**. 21. All creation. 22. Here
a hymn of adoration, for Good Friday, begins in the Roman Missal. — **fidelis**,
the other tree was treacherous. 23. It came from Paradise. 25. **laxā**.
30. The blood of the Lamb, like oil, calmed the sea of life for shipwrecked
man.

GREGORIUS MAGNUS

Gregory the Great was born about 540, became Pope in 590, and was one of the four Doctors of the Latin church. His most important written works are his *Morals*, *Homilies on Ezekiel* and on the Gospels, and *Sermons*. He is most famous for his reform of the church liturgy and music in the *Sacramentary*, in which the form of the Mass was definitely fixed, and in his *Antiphony of chants*. The Gregorian tones still in use with their grave monotones are a monument to his name. His "*non Angli sed Angeli*" of the British captives exposed in the slave market at Rome led to the Roman mission to the heathen Angles. In metrical treatment Gregory keeps to the rules of prosody, but allows hiatus occasionally; less often than in Ambrose there is opposition between word and verse accent. His use of Sapphics was perhaps due to the influence of Prudentius. See Manitius 384.

I

Audi benigne conditor,		Multum quidem peccavimus,	
Nostras preces cum fletibus		Sed parce confitentibus;	10
In hoc sacro ieiunio		Ad laudem tui nominis	
Fusas quadragenario.		Confer medelam languidis.	
Scrutator alme cordium,	5	Sic corpus extra conteri	
Infirma tu scis virium,		Dona per abstinentiam,	
Ad te reversis exhibe		Ieiunet ut mens sobria	15
Remissionis gratiam.		A labe prorsus criminum.	

A hymn for Lent, found in all breviaries and still in use.

Metr. tr. in A. & M. 75; fourteen others.

4. *quadragenario*, agrees with *ieiunio*: *quadragesima* became ecclesiastical Latin for "Lent." 6. *virium*, gen. with *infirmis*. 14. *Donā*.

II

Ecce iam noctis tenuatur um-	Nisibus totis rogemus om-
bra,	nes
Lucis aurora rutilans coruscat,	Cunctipotentem,

Ut deus noster miseratus om-		Praestet hoc nobis Deitas beata	
nem	5	Patris ac Nati pariterque	
Pellat angorem, tribuat salu-		Sancti	10
tem,		Spiritus, cuius reboat per om-	
Donet et nobis pietate patris		nem	
Regna polorum.		Gloria mundum.	

A hymn for early morning (Lauds), still in use.

Metr. tr. in N. Laud. D. 90; In Exc. 59. Original melody in Young 24.

Metre: Sapphic strophe, a metre as unfit for Christian hymns as classic architecture was for Christian churches. The genius of the new religion turned instinctively to new forms in art. In the time of the Renaissance some of the ancient hymns were revamped into Sapphics with dubious success.

2. Cf. AURORA LUCIS RUTILAT, p. 9. 7. *pietate*, *goodness*. The modern Roman breviary has *bona sempiternae* | *munera pacis*. 9. *Deitas*, for *divinitas* had been used by S. Augustine and Prudentius. 11. *reboat*, used by Virgil, but not by Horace.

III

Lucis creator optime,		Ne mens gravata crimine	
Lucem dierum proferens,		Vitae sit exsul munere,	10
Primordiis lucis novae		Dum nil perenne cogitat,	
Mundi parans originem,		Seseque culpis illigat.	
Qui mane iunctum vesperi	5	Caeleste pulset ostium,	
Diem vocari praecipis,		Vitale tollat praemium,	
Tetrum chaos illabitur:		Vitemus omne noxium,	15
Aude preces cum fletibus!		Purgemus omne pessimum.	

A hymn for Sunday evening; in constant use. It has been attributed to S. Ambrose, and although the Benedictines assign it to Gregory, the metrical treatment makes this doubtful.

Metr. tr. in A. & M. 24; eighteen others.

5. Gen. i 5 *appellavitque lucem Diem, et tenebras Noctem; factumque est vespere et mane, dies unus*. 10. Psalm cxlii 5 *Tu es spes mea, portio mea in terra viventium*. 13. S. Matt. vii 7 *pulsate et aperietur vobis*. The heavy end-rhyme can hardly be paralleled except in the VENI SANCTE SPIRITUS, p. 64.

IV

Nocte surgentes vigilemus om-	Semper in psalmis meditemur,
nes,	atque

Voce concordi Domino canamus	Cum suis sanctis mereamur aulam
Dulciter hymnos.	Ingredi caeli simul et perennem
Ut pio regi pariter canentes	5 Ducere vitam.

A morning hymn for summer; still in use.

Metr. tr. in N. Laud. D. 92.

6. **aulam**, Horatian.

V

Rex Christe, factor omnium,	Ligatus es, ut solveres
Redemptor et credentium,	Mundi ruentis complices,
Placare votis supplicum	Per probra tergens crimina, 15
Te laudibus colentium.	Quae mundus auxit plurima.
Cuius benigna gratia	5 Cruci redemptor, figeris,
Crucis per alma vulnera	Terram sed omnem concutis;
Virtute solvit ardua	Tradis potentem spiritum,
Primi parentis vincula,	Nigrescit atque saeculum. 20
Qui es creator siderum,	Mox in paternae gloriae
Tegmen subisti carneum, 10	Victor resplendens culmine
Dignatus hanc vilissimam	Cum Spiritus munimine
Pati doloris formulam.	Defende nos, Rex optime.

This hymn was used at the Tenebrae service on Good Friday, and was long employed by the Lutherans on other occasions.

Metr. tr. in N. Laud. D. 480; Meth. H. 240; Bapt. P. B. 329.

3. **Placare**, passive. 6. **alma**, because *salutifera*. 12. **formulam**, a juristic term standing here for death, a development in meaning from "death warrant."—Ad Philipp. ii 8 *humiliavit semetipsum factus obediens usque ad mortem, mortem autem crucis*. 19. S. Luc. xxiii 46 *in manus tuas commendo spiritum meum*.

BAEDA VENERABILIS

Bede was born in 672 near the Abbey of Yarrow where he spent his life as a student and scholar, becoming the great teacher of the Middle Ages through his works on theology, history, and chronology, and winning thereby the title "Venerable." From his book of hymns four have survived. — See Manitius 496.

I

Hymnum canentes martyrum	Ne, grex pusille, formides	25
Dicamus innocentium,	Dentes leonis perfidos,	
Quos terra flentes perdidit,	Pastor bonus nam pascua	
Gaudens sed aethra suscipit.	Vobis dabit caelestia.	
Vultum patris per saecula	Agnum Dei qui candidum	5
Quorum tuentur angeli,	Mundo sequeris tramite,	30
Eiusque laudant gratiam,	Manus latronis impias	
Hymnum canentes martyrum.	Ne, grex pusille, formides.	
Quos rex peremit impius,	Absterget omnem lacrimam	
Pius sed auctor colligit,	Vestris pater de vultibus,	10
Secum beatos collocans,	Mors vobis ultra non nocet,	35
In luce regni perpetis.	Vitae receptis moenibus.	
Qui mansiones singulis	Qui seminent in lacrimis	
Largitus in domo patris,	Longo metent in gaudio,	
Donat supernis sedibus	Genis lugentum conditor	15
Quos rex peremit impius.	Absterget omnem lacrimam.	40
Vox in Rama percrebuit,	O quam beata civitas	
Lamenta luctus maximi,	In qua redemptor venit,	
Rachel suos cum lacrimis	Natoque primae martyrum	
Perfusa flevit filios.	In qua dicantur hostiae.	20
Gaudent triumpho perpeti	Nunquam vocaris parvula	45
Tormenta quique vicerant,	In civitatum millibus,	
Quorum gemens ob verbera	Ex qua novus dux ortus est,	
Vox in Rama percrebuit.	O quam beata civitas!	

Adstant nitentes fulgidis	Qui perpetis pro patriae	
Eius throno nunc vestibus, 50	Regno gementes fleverant,	
Stolas suas qui laverant	Laeti Deo cum laudibus	55
Agni rubentes sanguine.	Adstant nitentes fulgidis.	

For Innocents' Day.

Metr. tr. in A. & M. 53.

Metre: iambic dimeter; the epanalepsis in the stanzas — 1, 8; 9, 16, etc. — is in false medieval taste.

6. S. Matt. xviii 10 *angeli eorum (pusillorum) in coelis semper vident faciem patris mei.* 12. **perpetis**, *eternal*; again in 21 and 53. 13. **mansiones**, S. Ioann. xiv 2. 17. S. Matt. ii 18. 25. S. Luc. xii 32 *nolite timere pusillus grex.* 30. **Mundo**, *pure.* 33. From Apoc. vii 17. 37. From Psalm cxxvi 5 nearly. 42. **venitur**, *is come*; a false passive. 45. Cf. Prudentius' Epiphany hymn, p. 16. 51. Cf. TE DEUM, p. 6, line 8.

II

Hymnum canamus gloriae,	Ac ipse cuncta transiens	
Hymni novi nunc personent,	Caeli micantis culmina	
Christus novo cum tramite	Ad dexteram patris sedit	
Ad Patris ascendit thronum.	Consempiternus filius:	20
Transit triumpho gloriae 5	Venturus inde in gloria	
Poli potenter culmina,	Vivos simul cum mortuis	
Qui morte mortem absum-	Diudicare pro actibus	
serat,	Iusto potens examine.	
Derisus a mortalibus.	Quo nos precamur tem-	
Erant in admirabili	pore,	25
Regis triumpho alti throni 10	Iesu redemptor unice,	
Coetus simul caelestium	Inter tuos in aethere	
Polum petentes agminum.	Servos benignus adgrega.	
Apostoli tum mystico	Nostris ibi tum cordibus,	
In monte stantes chrismatis,	Tuo repleto Spiritu,	30
Cum matre claram virgine 15	Ostende Patrem, et sufficit	
Iesu videbant gloriam.	Haec nobis una visio.	

An Ascension hymn.

Metr. tr. in In Exc. 305.

3. **cum**, conjunct. 8. S. Matt. xxvii 29 *illudebant ei.* 14. S. Matt. xxviii 16 *abierunt in Galilaeam in montem.* 16. **Iesu**, gen. case. 31. From S. Ioann. xiv 8.

AUCTOR INCERTUS

I

Iesu, nostra redemptio,		Victor triumpho nobili	
Amor et desiderium,		Ad dextram patris residens ?	
Deus creator omnium,		Ipsa te cogat pietas,	
Homo in fine temporum ;		Ut mala nostra superes	
Quae te vicit clementia	5	Parcendo, et voti compotes	15
Ut ferres nostra crimina,		Nos tuo vultu saties.	
Crudelem mortem patiens		Tu esto nostrum gaudium,	
Ut nos a morte tolleres,		Qui es futurus praemium,	
Inferni claustra penetrans,		Sit nostra in te gloria	
Tuos captivos redimens,	10	Per cuncta semper saecula.	20

A hymn for the Ascension, in the style of S. Ambrose, probably of the seventh or eighth century. It has been, and is, in constant use.

Met. tr. in N. Laud. D. 461 ; In Exc. 337 ; Meth. H. 687 ; Bapt. P. B. 101.

4. Ad Hebr. ix 26 *in consummatione saeculorum . . . apparuit*. 9. I S. Pet. iii 19 *his qui in carcere erant spiritibus veniens praedicavit*. 15. "granting what we ask."

II

Apparebit repentina dies magna Domini,		De caelesti Iudex arce, maiestate fulgidus,	
Fur obscura velut nocte improvisos occupans.		Clarior angelorum choris comitatus aderit.	
Brevis totus tum parebit prisci luxur saeculi,		Erubescet orbis lunae, sol et obscurabitur,	
Totum simul cum clarebit praeterisse saeculum.		Stellae cadent pallescentes, mundi tremet ambitus.	10
Clangor tubae per quaternas terrae plagas concinens,	5	Flamma ignis anteibit iusti vultum Iudicis,	
Vivos una mortuosque Christo ciet obviam.		Caelos, terras et profundi fluctus ponti devorans.	

Gloriosus in sublimi Rex sede-
bit solio,
Angelorum tremebunda cir-
cumstabant agmina.

Huius omnes ad electi colli-
gentur dexteram, 15
Pravi pavent a sinistris, haedi
velut foetidi.

Ite, dicit Rex ad dextros, re-
gnum caeli sumite,
Pater vobis quod paravit ante
omne saeculum.

Karitate qui fraterna me iuvi-
stis pauperem,
Caritatis nunc mercedem re-
portate divites. 20

Laeti dicent: Quando, Christe,
pauperem te vidimus,
Te, Rex magne, vel egentem
miserati iuimus ?

Magnus illis dicet Iudex : cum
iuvistis pauperes,
Panem, domum, vestem dan-
tes, me iuvistis humiles.

Nec tardabit et sinistris loqui
iustus Arbiter : 25
In Gehennae, maledicti, flam-
mas hinc discedite !

Obsecrantem me audire de-
spexistis mendicum,
Nudo vestem non dedistis,
neglexistis languidum.

Peccatores dicent: Christe,
quando te vel pauperem,
Te, Rex magne, vel infirmum
contemnentes sprevimus ? 30

Quibus contra Iudex altus :
Mendicanti quamdiu
Opem ferre despexistis, me
sprevistis improbi.

Retro ruent tum iniusti ignes
in perpetuos,
Vermis quorum non morietur,
flamma nec restinguitur.

Satan atro cum ministris quo
tenetur carcere, 35
Fletus ubi mugitusque, stri-
dent omnes dentibus.

Tunc fideles ad caelestem sus-
tollentur patriam,
Choros inter angelorum regni
petent gaudia.

Urbis summae Hierusalem in-
troibunt gloriam,
Vera lucis atque pacis in qua
fulget visio, 40

XRM regem iam paterna clari-
tate splendidum

Ubi celsa beatorum contem-
plantur agmina.

Ydri fraudes ergo cave, infir-
mantes subleva,

This anonymous Advent hymn is acrostic like some of the Psalms, the Lamentations of Jeremiah, and the hymn of Sedulius, p. 16; and is largely composed of quotations from the Bible. It is a forerunner of the *DIES IRAE*, p. 73. Metr. tr. in Schaff I 369.

Metre: trochaic tetrameter catalectic.

2. I Ad Thess. v 2. 5. I Ad Corinth. xv 52. 7. S. Matt. xxv 31. 9. S. Matt. xxiv 29. 11. Daniel vii 10. 13. sq. S. Matt. xxv 31-46. 34. S. Marc. ix 44. 36. S. Matt. xxv 30. 41. **XPM**, *Christum*. 43. **Ydri**, Greek for serpent; *serpens antiquus qui vocatur diabolus et Satanas*, Apoc. xii 9. 45. S. Matt. xxv 13.

III

Urbs beata Hierusalem, dicta
pacis visio,

Quae construitur in caelo vivis
ex lapidibus,

Et angelico ornata ut sponsata
comite.

Nova veniens e caelo nuptiali
thalamo,

Praeparata ut sponsata copu-
letur Domino, 5

Plateae et muri eius ex auro
purissimo.

Portae nitent margaritis ady-
tis patentibus,

Et virtute meritorum illuc in-
troducitur

Omnis qui pro Christi nomine
hoc in mundo premitur.

Aurum temne, fuge luxus, si
vis astra petere.

Zona clara castitatis lumbos
nunc praecingere, 45

In occursum magni Regis fer
ardentes lampades.

Tonsionibus, pressuris expo-
liti lapides, 10

Sisque aptantur locis per
manus artificis,

Disponuntur permansuri sa-
cris aedificiis,

ANGULARE FUNDAMENTUM la-
pis Christus missus est

Qui compage parietis in utro-
que nectitur,

Quem Sion sancta suscepit, in
quo credens permanet. 15

Omnis illa Deo sacra et dilecta
civitas,

Plena modulis et laude et ca-
nore iubilo,

Trinum Deum unicumque cum
favore praedicat.

Hoc in templo, summe Deus,	Hic promereantur omnes pe-
exoratus adveni,	tita accipere,
Et clementi bonitate precum	Et adepta possidere cum sanc-
vota suscipe,	20 tis perenniter,
Largam benedictionem hic in-	Paradisum introire, translati
funde iugiter.	in requiem.

Hymn for dedication of a church, probably of the seventh century. It is found in many medieval breviaries, with some textual variations. In the modern Roman breviary it begins "Coelestis urbs Jerusalem." See Julian, Dict. 1198.

Metr. tr. in Episc. H. 400; Laud. D. 929; In Exc. 779.

Metre: trochaic tetrameter. The ruggedness is partly due to the date, partly to the unskilfulness of the author.

1. The word Jerusalem means *pacis visio*. 2. **vivis** . . . **lapidibus**, from I S. Pet. ii 5. 3. Apoc. xxi 2 *Ierusalem . . . paratam sicut sponsam ornatam*. 6. Apoc. id. 21. 10. **Tonsionibus**, late and rare; from *tundo*. 13. Here begins a second hymn, of which there are metrical translations in Episc. H. 294, 483; N. Laud. D. 998; In Exc. 729, 731; Meth. H. 856; Bapt. P. B. 845. — Ad Ephes. ii. 20 *ipso summo angulari lapide Christo Iesu*. 15. **Sion** was interpreted of the church militant on earth, as the word means *speculatio*.

PAULUS DIACONUS

Paul the Deacon was born in Italy about 730, and eventually became a monk at Monte Cassino.

Ut queant laxis	Fore nasciturum,	
Resonare fibris	Nomen et vitae	
Mira gestorum	Seriem gerendae	
Famuli tuorum,	Ordine promit.	
Solve polluti	5 Ille promissi	15
Labii reatum,	Dubius superni,	
Sancte Ioannes.	Perdidit promptae	
	Modulos loquelaе,	
Nuntius celso	Sed reformasti	
Veniens Olympto,	Genitus peremptae	20
Te patri magnum	10 Organa vocis.	

Ventris obtruso		Sit decus Patri,	
Recubans cubili,		Genitaeque Proli,	30
Senserat regem		Et tibi, compar	
Thalamo manentem,	25	Utriusque virtus,	
Hinc parens nati		Spiritus semper,	
Meritum uterque		Deus unus, omni	
Abdita pandit.		Temporis aevo.	35

This single hymn for S. John Baptist is interesting, because Guido of Arezzo (995-1050) selected the initial syllables of the first stanza for the names of the tones of the musical scale. The seventh tone, *si*, represents the *s* of *sancte* and the *i* of *Ioannes*. The numerals in the European culture languages are obviously unfit for the purpose. In modern times *do* replaced *ut*. The hymn is still in use in the Roman breviary.

Metr. tr.: Fifteen are noted by Julian, but none of them are in American collections.

Metre: Sapphic and Adonic.

6. **reatum**, *reproach*. 8. **Nuntius**, *angelus*; S. Luc. i 11. 10. **patri**, Zacharias. 14. **promit**, in S. Luc. i 13 sq. 15 sq., id. 20 sq., 64 sq. 22 sq., id. 41 sq. 25. **Thalamo**, cf. Ambrose No. 3, 9; p. 5.

THEODULPHUS

S. Theodulph was Bishop of Orleans. It is said that on Palm Sunday in the year 821, Louis the Pious was at Angers, and as he passed in procession the place where Theodulph was confined, the latter sang this hymn for the first time, resulting in his liberation.

Gloria, laus et honor tibi sit,	Et mortalis homo, cuncta cre-
rex Christe redemptor,	ata simul.
Cui puerile decus prompsit	Plebs Hebraea tibi cum pal-
Hosanna pium.	mis obvia venit:
Israel tu rex, Davidis et in-	Cum prece, voto, hymnis ad-
clyta proles,	sumus ecce tibi.
Nomine qui in Domini, rex	Hi tibi passuro solvebant mu-
benedicte, venis.	nia laudis,
Coetus in excelsis te laudat	Nos tibi regnanti pangimus
caelicus omnis	ecce melos.
5	10

Hi placuere tibi; placeat de-	Gloria, laus et honor tibi sit,
votio nostra,	rex Christe redemptor,
Rex pie, rex clemens, cui bona	Cui puerile decus prompsit
cuncta placent.	Hosanna pium.

The hymn was (and is) in constant use as a processional for Palm Sunday.

Metr. tr. in Episc. H. 90; N. Laud. D. 386; In Exc. 248.

Metre: elegiac; unusual.

2. S. Matt. xxi 15 *pueros clamantes . . . Hosanna filio David.* 4. S. Luc. xix 38 *benedictus qui venit rex in nomine Domini.* 7. S. Matt. xxi 8. 10. **melos**, *melody*; a Greek word.

NOTKERUS BALBULUS

Notker, a monk of S. Gall, was born about 840 and died in 912. His great importance in the history of ecclesiastical music is due to his invention of sequences. The word "alleluia" was sung at the close of the gradual between the epistle and gospel in the Mass, and it was customary to prolong the final syllable -ia through varied cadences called neumes (from *pneuma*), until the officiating clergyman reached the place where the gospel was to be read. Notker invented words, and sometimes music also, to accompany these notes, and the result of his labors became technically known as sequences: *sequentia dicta est qui pneuma iubili sequitur*, Durandus. In form the Notkerian sequence is a rhythmical prose, something like the Hebrew psalms, whose form is strictly defined by the Neumes of the Alleluia, and of great musical intricacy. One hundred and fourteen of these sequences are known. See Julian 812, Bartsch, *Sequenzen* 1, and Introduction, p. ix.

I

Grates nunc omnes reddamus	De diabolica potestate.
Domino Deo,	Huic oportet, ut canamus cum
Qui sua nativitate nos liber-	angelis semper:
avit	Gloria in excelsis.

For Christmas. The sequence is not certainly by Notker.

Metr. tr. from a German paraphrase in In Exc. 191.

II

Cantemus cuncti melodum		Ast illinc respondeant voces	
Nunc alleluia.		altae	
In laudibus aeterni regis		Diversarum bestiarum alleluia.	
Haec plebs resultet alleluia.		Istinc montium celsi vertices	
Hoc denique caelestes chori	5	Sonent alleluia.	
Cantent in altum alleluia.		Illinc vallium profunditates	25
Hoc beatorum		Saltent alleluia.	
Per prata paradisiaca		Tu quoque, maris	
Psallat concentus alleluia.		Iubilans abyssē, dic alleluia.	
Quin et astrorum	10	Nec non terrarum	
Micantia luminaria		Molis immensitates, alleluia.	30
Iubilent altum alleluia.		Nunc omne genus humanum	
Nubium cursus, ventorum vo-		laudans	
latus,		Exultet alleluia.	
Fulgurum coruscatio, et toni-		Et creatori grates frequentans	
trum sonitus		Consonet alleluia.	
Dulce consonent simul alle-		Hoc denique nomen audire	
luia	15	iugiter	35
Fluctus et undae, imber et		Delectatur alleluia.	
procellae,		Hoc etiam carmen caeleste	
Tempestas, et serenitas, cau-		comprobat	
ma, gelu, nix, pruinae,		Ipsē Christus alleluia.	
Saltus, nemora pangant alle-		Nunc vos, O socii, cantate	
luia.		laetantes	
Hinc variae volucres, creato-		Alleluia.	40
rem			
Laudibus concinite cum alle-			
luia.	20		

Et vos, pueruli, respondete semper Alleluia.	Alleluia Christo, Pneumatique alleluia.	45
Nunc omnes canite simul Alleluia Domino,	Laus Trinitati aeternae, alle- luia, alleluia, Alleluia, alleluia, alleluia, alleluia.	

For the octave of the Epiphany; one of the seven great hymns.

Metr. tr. in Episc. H. 461. The original melody in Young 215.

17. *cauma*, Greek; so *pneumati*, 46. 19. *variae*, of painted plumage.
Note the beautiful parallelism in 23, 25, continued to 42.

AUCTOR INCERTUS

I

Ave maris stella, Dei mater alma Atque semper virgo, Felix caeli porta.		Qui pro nobis natus Tulit esse tuus.	15
Sumens illud Ave Gabrielis ore Funda nos in pace, Mutans nomen Evae.	5	Virgo singularis, Inter omnes mitis, Nos culpis solutos Mites fac et castos.	20
Solve vincla reis, Profer lumen caecis, Mala nostra pelle, Bona cuncta posce.	10	Vitam praesta puram, Iter para tutum, Ut videntes Iesum Semper collaetemur.	
Monstra te esse matrem, Sumat per te preces,		Sit laus Deo Patri, Summo Christo decus, Spiritui Sancto: Tribus honor unus.	25

This hymn to the Virgin is found in a ninth century Ms. of S. Gall. It is the most famous and most used of the many hymns in honor of the B. V. M. Seven metrical translations, mostly for R. C. hymnals, have been made.

Metre: trochaic dimeter catalectic, composed of three trochees.

1. Gen. i 10 *congregationesque aquarum appellavit Maria* (= Mariam); Psalm xxiv *super maria fundavit eum*. A hymn of the fourteenth century has *ad Mariam, tanquam mare, | peccatores currunt*. In another hymn she is invoked as *virginale sidus* for *lucet sol* (i.e. Christ) *de sidere* (Maria); see Mone I 59. Mone's second volume is confined to hymns for the Virgin. 5 sq. The play on Ave and Eva was a favorite one: *tanquam procul a vae sic es salutata*, Mone, No. 496. 13. S. Ioann. xix 27 *deinde dicit discipulo: Ecce mater tua*.

II

Christe, sanctorum decus angelorum,

Rector humani generis et auctor

Nobis aeternum tribue benigne
Scandere caelum.

Angelum pacis Michael ad istam 5

Caelitus mitte, rogitamus, aulam,

Nobis ut crebro veniente crescant

Prospera cuncta.

Angelus fortis Gabriel ut hostem

Pellat antiquum, volitet ab alto, 10

Saepius templum veniat ad istud

Visere nostrum.

Angelum nobis medicum salutis

Mitte de caelis Raphael, ut omnes

Sanet aegrotos pariterque nostros 15

Dirigat actus.

Hinc dei nostri genitrix Maria

Totus et nobis chorus angelorum

Semper assistat simul et beata Concio tota. 20

This hymn for angels has been attributed on insufficient testimony to Hrabanus Maurus, pupil of Alcuin, Abbot of Fulda and Archbishop of Mainz, who died in 856. In the Roman breviary it is used for S. Michael's day and with some changes for S. Raphael's. The best known metrical translation is by Bp. Mant "Christ of thy angel host the Grace."

Metre: Sapphic strophe.

1. Mone quotes Greg. M. Moralia 32, 8 *Deus sanctorum angelorum choros quos condidit in usum sui decoris assumpsit*. 5. "*Michael namque, Quis ut Deus; Gabriel autem, Fortitudo Dei; Raphael vero dicitur Medicina Dei*," breviary.

III

Alleluia piis edite laudibus, Cives aetherei, psallite suaviter Alleluia perenne.		Illinc regis honor vocibus in- clitis Iocundo reboat laetoque car- mine Alleluia perenne.	
Hinc vos perpetui luminis accolas Assumet resonans hymniferis choris	5	Hoc fessis requies, hoc cibus et potus, Oblectans reduces, haustibus affluens,	20
Alleluia perenne. Vos urbs eximia suscipiet Dei, Quae laetis resonans cantibus excitat Alleluia perenne.		Alleluia perenne.	
Felici reditu gaudia sumite, 10 Reddentes Domino glorificum melos Alleluia perenne.		Nos te suavisonis conditor affatim Rerum carminibus laudeque pangimus Alleluia perenne.	
Almum sidereae iam patriae decus Victores capitis, quo canor est iugis Alleluia perenne.	15	Te, Christe, celebrat gloria vocibus Nostris omnipotens ac tibi dicimus Alleluia perenne.	25

Mone assigns this hymn to the fifth century, the oldest Ms. being of the tenth. From Septuagesima to Easter the Alleluia is not sung in the Gradual; hence the antithesis of the *Alleluia perenne*. Cf. ALLELUIA DULCE CARMEN, p. 43, line 13.

Metr. tr. in Episc. H. 462; In Exc. 823.

Metre: lesser asclepiadean twice, then a pherecratian.

2. *aether* is loftier than *caelum*. 10. *reditu*, here for "antiphon." 11. *melos*, acc. 14. *capitis*, verb. — *iugis*, constant. 19. Gregory said *deus solus sit requies*. 22. *conditor*, sc. *rerum*.

IV

Veni creator Spiritus, Mentes tuorum visita, Imple superna gratia, Quae tu creasti pectora.		Hostem repellas longius, Pacemque dones protinus, Ductore sic te praevio Vitemus omne noxium.	20
Qui Paraclitus diceris, Donum Dei altissimi, Fons vivus, ignis, caritas, Et spiritalis unctio.	5	Da gaudiorum praemia, Da gratiarum munera, Dissolve litis vincula, Adstringe pacis foedera.	
Tu septiformis munere, Dextrae Dei tu digitus, Tu rite promisso Patris Sermone ditas guttura.	10	Per te sciamus, da, Patrem, 25 Noscamus atque Filium, Te utriusque Spiritum Credamus omni tempore.	
Accende lumen sensibus, Infunde amorem cordibus, Infirma nostri corporis Virtute firmans perpeti.	15	[Sit laus Patri cum Filio, Sancto simul Paraclito, 30 Nobisque mittat Filius Charisma sancti Spiritus.]	

This is one of the seven great hymns. The authorship has been attributed to Charlemagne, S. Ambrose, Gregory, and Hrabanus Maurus. The earliest definite allusion to it is that it was used at Rheims in 1049, and no Ms. containing it is earlier than the tenth century, at which time it was used on Whitsunday. Its use at ordinations goes back to the eleventh century.

Metr. tr. in Episc. H. 289, 380, 381; N. Laud. D. 516, 524, 529; In Exc. 355, 360, 639; Meth. H. 269, 273; Bapt. P. B. 497, 515; Book of Common Prayer 557. Fifty-one versions are known. Original melody in Young 236.

5. **Paraclitus** is remarkable; **Paraclito**, 30, is usual. 6. Act. Apost. ii 38 *accipietis domum Spiritus sancti*. 7. S. Ioann. vii 38; S. Luc. xii 49; ad Roman. v 5. 8. I Ioann. ii 20 *vos unctionem habebis a Sancto*. 9. Isaias xi 2 *spiritus sapientiae et intellectus, spiritus consilii et fortitudinis, spiritus scientiae et pietatis . . . spiritus timoris Domini*. 10. S. Luc. xi 20 *si in digito Dei eicio daemones*. 12. Act. Apost. ii 4. 25 sq. is the doxology, hence 29 sq. is a later addition.

ABAE LARDUS

Pierre Abelard was born in Brittany in 1079, married Heloise although a priest, was condemned for heresy in 1121 and 1140, and died in 1142. He was a philosopher and theologian and wrote over a hundred hymns. The most brilliant man of his age, his life was a shipwreck.

I

Mittit ad virginem non quem-	Matremque faciat secum par-	
vis angelum,	ticipem	
Sed Fortitudinem, suum arch-	Patris imperii.	15
angelum,		
Amator hominis;	Exi, qui mitteris, haec dona	
	dicere,	
Fortem expediat pro nobis	Revela veteris velamen literae	
nuntium,	Virtute nuntii.	
Natura faciat ut praeiudi-		
cium	Accede, nuntia, dic "Ave"	
In partu virginis.	cominus,	
	Dic "plena gratia," dic "te-	
Naturam superat natus rex	cum Dominus,"	20
gloriae,	Et dic "ne timeas."	
Regnat et imperat et zyma		
scoriae	Virgo suscipias Dei depositum,	
Tollit de medio.	In quo perficias casta proposi-	
	tum	
Superbientium terat fas-	Et votum teneas.	
tigia,		
Colla sublimium calcet vi pro-	Audit et suscipit puella nun-	
pria,	tium,	25
Potens in proelio.	Credit et concipit et parit	
	filium,	
Foras eiciat mundanum prin-	Sed admirabilem;	
cipem,		

Consiliarium humani generis,	Qui nobis tribuat peccati
Deum et hominem et patrem	veniam,
posteris,	Reatus diluat, et donet patriam
In pace stabilem;	30 In arce siderum.

This hymn for the Annunciation is not certainly by Abelard. There are three metrical versions.

Metre: accentual dactylic dimeter (tetrameter), with hiatus.

2. Mone quotes from Greg. in Evang. 2, 34, 8 *non quilibet angelus sed Gabriel archangelus mittitur*. Gabriel = *fortitudo Dei*. 4. *expediat, let him despatch*. 5. *praeiudicium, reversal, exception*; juristic. 8. *zyma*, Greek for "leaven" in I Cor. v 8 where the Vulgate has *fermento*. Isaias i 22 *argentum tuum versum est in scoriā*. 13. S. Ioann. xii 31 *nunc princeps huius mundi eicietur foras*. 18. *Virtute*, might, as often. 19. S. Luc. i 28 *Ave gratia plena*; *Dominus tecum*; *benedicta tu in mulieribus*. 21. Id. 30 *ne timeas Maria*. 27. Isaias ix 6 *vocabitur nomen eius Admirabilis, consiliarius, Deus, fortis, pater futuri saeculi, princeps pacis*.

II

O quanta qualia sunt illa	Vere Ierusalem est illa civi-
Sabbata,	tas,
Quae semper celebrat superna	Cuius pax iugis est summa
curia!	iocunditas: 10
Quae fessis requies, quae mer-	Ubi non praevenit rem deside-
ces fortibus,	rium,
Cum erit omnia Deus in om-	Nec desiderio minus est prae-
nibus!	mium.
Quis rex, quae curia, quale	Ibi molestiis finitis omni-
palatium, 5	bus,
Quae pax, quae requies, quod	Securi cantica Sion cantabi-
illud gaudium?	mus:
Huius participes exponunt	Et iuges gratias de donis
gloriae,	gratiae 15
Si, quantum sentiunt possint	Beata referet plebs tibi,
exprimere.	Domine.

Illic nec Sabbato succedit Sab-
batum :

Perpes laetitia Sabbatizan-
tium :

Nec ineffabiles cessabunt iubili,
Quos decantabimus et nos et
angeli. 20

Nostrum est interim mentes
erigere,

Et totis Patriam votis appe-
tere,

Et ad Ierusalem a Babylonia,
Post longa regredi tandem
exilia.

Perenni Domino perpes sit
gloria, 25

Ex quo sunt, per quem sunt,
in quo sunt omnia :

Ex quo sunt, — Pater est : per
quem sunt, — Filius :

In quo sunt, — Patris et Filii
Spiritus.

Hymn for Sunday.

Metr. tr. in Episc. H. 397; N. Laud. D. 184, 1186; In Exc. 800. Original melody in Young 17.

Metre: dactylic tetrameter; often arranged, by dividing the lines, as dactylic dimeter.

1. Gregory calls them *festæ supernae patriæ* (Mone). 23. Cf. Bernard of Cluny, p. 47, line 11. 26. Here appears the Schoolman.

PETRUS DAMIANI

Pietro Damiani, Cardinal Bishop of Ostia, Doctor, was born at Ravenna about 988. In 1041 he became Superior of the monks of the Holy Cross and founded five monasteries; his life was one of extraordinary asceticism. His friend Hildebrand, the Pope, he called his Holy Satan. He died in 1072.

I

Ad perennis vitae fontem mens
sitivit arida ;

Claustra carnis praesto frangi
clausa quaerit anima :

Gliscit, ambit, eluctatur exul
frui patria.

Dum pressuris ac aerumnis se
gemit obnoxiam,

Quam amisit, dum deliquit,
contemplantur gloriam, 5

Praesens malum auget boni
perditi memoriam.

Nam quis promat summae pa-
cis quanta sit laetitia,
Ubi vivis margaritis surgunt
aedificia,
Auro celsa micant tecta, radi-
ant triclinia ?

Solis gemmis pretiosis haec
structura nectitur ; 10
Auro mundo, tamquam vitro,
urbis via sternitur ;
Abest linus, deest finus, lues
nulla cernitur.

Hiems horrens, aestas torrens
illic numquam saeviunt ;
Flos perpetuus rosarum ver
agit perpetuum ;
Candent lilia, rubescit crocus,
sudat balsamum. 15

Virent prata, vernant sata, rivi
mellis influunt ;
Pigmentorum spirat odor, li-
quor et aromatum ;
Pendent poma floridorum non
lapsura nemorum.

Non alternat luna vices, sol,
vel cursus siderum ;
Agnus est felicitatis urbis lumen
inocciduum ; 20
Nox et tempus desunt ei, diem
fert continuum.

Nam et sancti quique velut sol
praeclarus rutilant ;
Post triumphum coronati mu-
tuo coniubilant,
Et prostrati pugnas hostis iam
securi numerant.

Omni labe defaecati carnis
bella nesciunt, 25
Caro facta spiritalis et mens
unum sentiunt ;
Pace multa perfruentes scan-
dalum non perferunt.

Mutabilibus exuti repetunt ori-
ginem,
Et praesentem veritatis con-
templantur speciem,
Hinc vitalem vivi fontis hau-
riunt dulcedinem. 30

Inde statum semper idem ex-
istendi capiunt ;
Clari, vividum, iucundum nullis
patent casibus :
Absunt morbi semper sanis,
senectus iuvenibus.

Hinc perenne tenent esse, nam
transire transiit ;
Inde virent, vigent, florent :
corruptela corrumpit, 35
Immortalitatis vigor mortis
ius absorbit.

Qui Scientem cuncta sciunt, quid nescire nequeunt ?	Novas semper melodias vox meloda concrepat,
Nam et pectoris arcana pene- trant alterutrum ;	Et in iubilum prolata mul- cent aures organa, 50
Unum volunt, unum nolunt, unitas est mentium.	Digna, per quem sunt victores, regi dant praeconia.
Licet cuiquam sit diversum pro labore meritum, 40	Felix caeli quae praesentem regem cernit anima,
Caritas hoc facit suum, quod, dum amat alterum,	Et sub sede spectat alta orbis volvi machinam :
Proprium sic singulorum fit commune omnium.	Solem, lunam et globosa cum planetis sidera !
Ubi corpus illic iure congre- gantur aquilae ;	Christe, palma bellatorum, hoc in municipium 55
Quo cum angelis et sanctae recreantur animae,	Introduc me post solum militare cingulum ;
Uno pane vivunt cives utri- usque patriae. 45	Fac consortem donativi beato- rum civium !
Avidi et semper pleni quod habent desiderant ;	Probes vires inexhausto labo- ranti proelio,
Non satietas fastidit, neque fames cruciat :	Nec quietem post procinctum deneges emerito,
Inhiantes semper edunt, et edentes inhiant.	Te que merear potiri sine fine praemio ! 60

On the Joys of Paradise ; suggested by the meditations ascribed to S. Augustine.

Met. tr. in Episc. H. 402, 403 ; N. Laud. D. 1176, 1184, 1195 ; In Exc. 794, 795.

Metre: trochaic tetrameter catalectic. Commentary by Mone I 424.

1. Psalm xli 3 *sitiriv anima mea ad Deum* ; cf. xxxiv 10. 3. Ad Hebr. xi 13 *peregrini et hospites*. 11. **Auro mundo, tanquam vitro**, from Apoc. xxi 21. 12. Apoc. id. 27 *non intrabit . . . aliquod coinquinatum*. The description which follows is taken from the Apocalypse ; note that the climate is the perfection of that of Palestine and the countries of the Mediterranean. 22. S. Matt. xiii

43 *iusti fulgebunt sicut sol.* 28. They were immortal first. 33. *sanis*, sc. *eis*. 34. *esse* and *transire* are used as nouns. 37. The negatives strengthen each other. 43. S. Matt. xxiv 28 *ubicumque fuerit corpus illic congregabuntur et aquilae.* 45. S. Augustine's *De Civitate Dei* unfolded the conception of the two cities — that below and that above. 57. Cf. the hymn *URBS BEATA HIERUSALEM*, p. 28, line 24.

II

Gravi me terrore pulsas, vitae dies ultima;	Praesto sunt et cogitatus, ver- ba, cursus, opera;
Maeret cor, solvuntur renes, laesa tremunt viscera,	Et prae oculis nolentis glo- merantur omnia:
Tuam speciem dum sibi mens depingit anxia.	Illuc tendat, huc se vertat, coram videt posita. 15
Quis enim pavendum illud explicet spectaculum,	Torquet ipsa reum sinum mordax conscientia:
Cum, dimenso vitae cursu, carnis aegra nexibus 5	Plorat apta corrigendi deflux- isse tempora:
Anima luctatur solvi, propin- quans ad exitum?	Plena luctu caret fructu sera paenitentia.
Perit sensus, lingua riget, re- solvuntur oculus,	Falsa tunc dulcedo carnis in amarum vertitur,
Pectus palpitat, anhelat rau- cum guttur hominis,	Quando brevem voluptatem perpes poena sequitur; 20
Stupent membra, pallent ora, decor abit corporis:	Iam quod magnum credebatur nil fuisse cernitur.
Ecce diversorum partes con- fluunt spirituum: 10	Atque mens in summae lucis gloriam sustollitur,
Hinc angelicae virtutes, illic turba daemonum.	Aspernatur lutum carnis quo mersa persolvitur,
Illi propius accedunt, quos in- vitat meritum.	Et ut carcerati nexu laeta- bunda solvitur.

Sed egressa durum iter experitur anima,	25	O quam torva bellatorum monstra sunt feralium;	
Qua incursant furiosa dirae pestis agmina,		Tetri, truces, truculenti, flammæ efflant naribus;	35
Et diversa suis locis instrunt certamina.		Dracontea tument colla; virus stillant faucibus.	
Nam hic incentores gulæ, illic avaritiæ;		Serpentinis armant spiribus manus doctas proeliis;	
Alibi fautores iræ, alibi superbæ:		His oppugnant adventantes telis velut ferreis;	
Vitii cuiusque globus suas parat acies.	30	His quos attrahunt, æternis mancipant incendiis.	
Iam si cedat una turma mox insurgit altera;		Quæso, Christe, Rex invicte, tu succurre misero.	40
Omnis ars tentatur belli, omnis pugnae machina,		Sub extrema mortis hora cum iussus abiero,	
Ne ab hostium pudore sic evadat anima.		Nullum in me ius tyranno præbeatur impio.	

Cadat princeps tenebrarum,
cadat pars tartarea.

Pastor, ovem iam redemptam
tunc reduc ad patriam,

Ubi te vivendi causa perfruar
in sæcula.

45

A hymn for Advent, with thought of death. Neale says it is the *Dies Irae* of the individual life.

Metr. tr. in Schaff II 240.

10. *partes*, divisions = *turma* 31; so *pars* 43. 11. *virtutes*, cf. Prudentius' *CORDE NATUS*, p. 13, line 21. 23. *Iob xxxiii 6 de eodem luto ego quoque formatus sum*. 26. *pestis*, *Satanas*. 33. *ab*, with.

AUCTOR INCERTUS

I

Aeterne Rex altissime, Redemptor et fidelium, Cui mors perempta detulit Summae triumphum gloriae:		Sis ipse nostrum gaudium, Manens Olympo praemium, Mundi regis qui fabricam, Mundana vincens gaudia.	20
Ascendis orbes siderum, Quo te vocabat caelitus Collata, non humanitus, Rerum potestas omnium :	5	Hinc te precantes quaesumus, Ignosce culpis omnibus, Et corda sursum subleva Ad te superna gratia,	
Ut trina rerum machina, Caelestium, terrestrium, Et infernorum condita, Flectat genu iam subdita.	10	Ut cum repente coeperis Clarere nube Iudicis, Poenas repellas debitas, Reddas coronas perditas.	25
Tremunt videntes Angeli Versam vicem mortalium : Peccat caro, mundat caro, Regnat Deus Dei caro.	15	Iesu, tibi sit gloria, Qui victor in caelum redis, Cum Patre, et almo Spiritu, In sempiterna saecula.	30

Ascension. The oldest Ms. is of the eleventh century. The hymn is found in most breviaries, and is still in the Roman.

Metr. tr. in Episc. H. 371; N. Laud. D. 442, 501; Bapt. P. B. 423.

14. *Ascendente domino humanitas est exaltata*, Gregory (Mone).

II

Alleluia, dulce carmen, Vox perennis gaudii, Alleluia vox suavis Est choris caelestibus, Quam canunt Dei manentes In domo per saecula.	5	Alleluia, laeta mater Concinis Hierusalem, Alleluia vox tuorum Civium gaudentium, Exsules nos flere cogunt Babylonis flumina.	10
---	---	--	----

Alleluia non meremur		Unde laudando precamur	
Nunc perenne psallere,		Te, beata Trinitas,	20
Alleluia nos reatus	15	Ut tuum nobis videre	
Cogit intermittere ;		Pascha des in aethere,	
Tempus instat, quo peracta		Quo tibi laeti canamus	
Lugeamus crimina.		Alleluia iugiter.	

For the week before Septuagesima.

Metr. tr. in Episc. H. 73 ; N. Laud. D. 1130 ; In Exc. 778. Melody in Young 141.

Metre: trochaic dimeter, acatalectic and catalectic; cf. Prudentius' CORDE NATUS, p. 13.

The theme is the same as that of the ALLELUIA PIIS EDITE LAUDIBUS, p. 34.

11. Psalm cxxxvii 1 *super flumina Babylonis illic sedimus et flevimus cum recordaremur Sion*: a common reminiscence in such hymns. 15. **reatus**, *guilt*. 22. **Pascha**, *Easter*.

FULBERTUS CARNOTENSIS

Fulbert died in 1028 as Bishop of Chartres. This Easter hymn is his only work which has attracted attention in modern times, principally because it was included in the Sarum breviary, and thus interested Englishmen.

Chorus novae Ierusalem		Triumphat ille splendide,	
Novam meli dulcedinem		Qui dignus amplitudine	
Promat colens cum sobriis		Soli polique patriam	15
Paschale festum gaudiis,		Unam facit rempublicam.	
Quo Christus invictus leo	5	Ipsum canendo supplices	
Dracone surgens obruto		Regem precemur milites,	
Dum voce viva personat,		Ut in suo clarissimo	
A morte functos excitat.		Nos ordinet palatio.	20
Quam devorarat improbus		Per saecula metae nescia	
Praedam, refudit tartarus,	10	Patri supremo gloria	
Captivitate libera		Honorque sit cum filio	
Iesum secuntur agmina.		Et spiritu paraclito.	

Metr. tr. in A. & M. 106 ; In Exc. 296.

1. **novae Ierusalem**, the church, for *synagoga supplantatur*, Adam of S. Victor, p. 59, 25. 5. Hugh of S. Victor says that the lioness guards her cubs, which are born dead, for three days, until their sire quickens them. Cf. Adam of S. Victor's hymn, *De ss. Evangelistis*, p. 56, line 25. 10. S. Matt. xxvii 52. 15. **Soli, terrae** ; *Christus ima cum summis iunxit*, Gregory (Mone).

AUCTOR INCERTUS

I

Media vita	Iuste irasceris.
In morte sumus ;	Sancte Deus, sancte fortis,
Quem quaerimus adiutorem,	Sancte et misericors Salvator,
Nisi te, Domine,	Amarae morti
Qui pro peccatis nostris	5 Ne tradas nos!
	10

This antiphon was probably suggested by that for peace: *Da pacem, Domine, in diebus nostris, quia non est alius qui pugnat pro nobis, nisi tu Deus noster*. It is of unknown authorship, but was in general use as early as the thirteenth century.

Translation in the burial service of the Book of Common Prayer.

7. Isaias vi 3.

II

Victimae Paschali	Dux vitae mortuus	
Laudes immolent Christiani.	Regnat vivus.	10
	"Dic nobis, Maria,	
Agnus redemit oves ;	Quid vidisti in via ? "	
Christus innocens Patri	"Sepulcrum Christi viventis,	
Reconciliavit	5 Et gloriam vidi resurgentis ;	
Peccatores.	Angelicos testes,	15
	Sudarium et vestes.	
Mors et vita duello	Surrexit Christus spes mea,	
Confluxere mirando ;	Praecedet suos in Galilaea."	

Credendum est magis soli		Scimus Christum resurrexisse
Mariae veraci	20	Ex mortuis vere.
Quam Iudaeorum turbae fal-		Tu nobis, victor rex, miser-
laci.		ere.

"This sequence is an excellent example of the transition from the rhythmical, irregular, unrhymed Notkerian sequences to the regular rhyming sequence of Adam of S. Victor and later writers." The oldest Ms. is of the tenth century. Its authorship is unknown. It has been used constantly at Easter, and was introduced into the Mystery plays.

Metr. tr. in A. & M. 110. Commentary by Kayser II 37.

7. *duello*, the old form of *bello*, is unusual. 11. S. Ioann. xx, 11 sq.

PETRUS VENERABILIS

Peter the Venerable, or of S. Maurice, or of Cluny, was Abbot of Cluny in 1122. He was early in life a soldier, but afterwards became a Benedictine monk; his militant spirit made his life one of controversy. He died about 1156.

Mortis portis fractis, fortis		Quod est homini vitale,	
Fortior vim sustulit;		Qui, dum captat, capitur,	
Et per crucem regem truce		Et, dum mactat, moritur.	
Infernorum perculit.		Sic decenter, sic potenter	
Lumen clarum tenebrarum	5	Rex devincens inferos,	20
Sedibus resplenduit;		Linquens ima die prima,	
Dum salvare, recreare,		Rediit ad superos.	
Quod creavit, voluit.		Resurrexit, et revexit	
Hinc Creator, ne peccator		Secum Deus hominem,	
Moreretur, moritur;	10	Reparando quam creando	25
Cuius morte nova sorte		Dederat originem.	
Vita nobis oritur.		Per Auctoris passionem	
Inde Satan victus gemit,		Ad amissam regionem	
Unde victor nos redemit;		Primus redit nunc colonus:	
Illud illi fit letale,	15	Unde laetus fit hic sonus.	30

The hymn is for Easter.

Metre: trochaic dimeter with internal rhyme, alternating with trimeter dimeter catalectic with end rhyme. The Cluniacs were adepts at ingenious rhyming, thus breaking far away from the Ambrosian tradition.

1. I ad Corinth. xv 26 *novissima autem inimica destruetur mors; omnia enim subruit*. 15 sq. Satan is ruined by his attempted ruin of Christ. 21. *die prima*, sc. *sabbati*. 29. *colonus*, i.e. Adam.

BERNARDUS CLUNIACENSIS

Bernard of Morlaix was a monk of Cluny during the abbotship of Peter, to whom he dedicated his poem of three thousand lines on the *Contempt of the World*, from which the selection following was arranged by the Rev. J. M. Neale, D.D. It is one of the seven great hymns.

Hora novissima, tempora pes-	Spe modo vivitur, et Sion an-
sima sunt, vigilemus.	gitur a Babylone;
Ecce minaciter imminet arbi-	Nunc tribulatio; tunc recrea-
ter ille supremus.	tio, sceptrā, coronae;
Imminet, imminet ut mala	Tunc nova gloria pectora so-
terminet, aequa coronet,	bria clarificabit,
Recta remuneret, anxia liberet,	Solvēt aenigmata, veraque
aethera donet,	sabbata continuabit.
Auferat aspera duraque pon-	Patria luminis, inscia turbinis,
dera mentis onustae, 5	inscia litis, 15
Sobria muniat, improba puniat,	Cive replebitur, amplificabi-
utraque iuste.	tur Israelitis.
HIC BREVE vivitur, hic breve	Pars mea Rex meus, in proprio
plangitur, hic breve fletur;	Deus ipse decore
Non breve vivere, non breve	Visus amabitur, atque videbi-
plangere retribuetur;	tur Auctor in ore.
O retributio! stat brevis actio,	O bona patria, lumina sobria
vita perennis;	te speculantur,
O retributio! caelica mansio	Ad tua nomina sobria lumina
stat lue plenis. 10	collacrimantur: 20

Est tua mentio pectoris unctio,
cura doloris,
Concipientibus aethera menti-
bus ignis amoris.

Tu locus unicus, illeque caeli-
cus es paradisus,

Non ibi lacrima, sed placidis-
sima gaudia, risus.

Est ibi consita laurus, et insita
cedrus hysopo; 25

Sunt radiantia iaspide moenia,
clara pyropo:

Hinc tibi sardius, inde topa-
zium, hinc amethystus;

Est tua fabrica concio caelica,
gemmaque Christus.

Tu sine littore, tu sine tem-
pore, fons, modo rivus,

Dulce bonis sapis, estque tibi
lapis undique vivus. 30

Est tibi laurea, dos datur aurea,
Sponsa decora,

Primaque Principis oscula
suscipis, inspicis ora:

Candida lilia, viva monilia
sunt tibi, Sponsa,

Agnus adest tibi, Sponsus
adest tibi, lux speciosa.

URBS SION AUREA, patria lac-
tea, cive decora, 35

Omne cor obruis, omnibus ob-
struis et cor et ora.

Nescio, nescio, quae iubilatio,
lux tibi qualis,

Quam socialia gaudia, gloria
quam specialis.

Sunt Sion atria coniubilantia,
martyre plena,

Cive micantia, Principe stan-
tia, luce serena: 40

Est ibi pascua mitibus afflua
praestita sanctis,

Regis ibi thronus, agminis et
sonus est epulantis.

Gens duce splendida, concio
candida vestibus albis

Sunt sine fletibus in Sion aedi-
bus, aedibus almis.

URBS SION INCLYTA, gloria
debita glorificandis, 45

Tu bona visibus interioribus
intima pandis:

Intima lumina, mentis acumina
te speculantur,

Pectora flammae spe modo,
postea sorte lucrantur.

Urbs Sion unica, mansio my-
stica, condita caelo,

Nunc tibi gaudeo, nunc mihi
lugeo, tristor, anhele: 50

Nemo retexere, nemoque pro-
mere sustinet ore,

Quo tua moenia, quo capitalia
plena decore;

Opprimit omne cor ille tuus decor, O Sion, O pax,	O bona patria, num tua prae- mia plena tenebo?
Urbs sine tempore, nulla po- test fore laus tibi mendax.	Dic mihi, flagito, verbaque reddito, dicque, Videbis:
Urbs Sion inclyta, turris et edita littore tuto, 55	Spem solidam gero; remne te- nens ero? dic, Retinebis. 60
Te peto, te colo, te flagro, te volo, canto, saluto.	O sacer, O pius, O ter et am- plius ille beatus,
O bona patria, num tua gaudia teque videbo?	Cui sua pars Deus: O miser, O reus, hac viduatus.

Metre: dactylic hexameter, divided into three parts, between which a caesura is inadmissible. The hexameter has a tailed rhyme, and a feminine leonine rhyme between the first two clauses. This metre is called technically *leonini cristati trilices dactylici*. Other poems in the same metre are known, and translations imitating the measure have been made with dubious success. The ballad metre of Dr. Neale's translation has done much for the popularity of the English hymns taken from it.

1. Metr. tr. in Episc. H. 405; N. Laud. D. 1191; In Exc. 786; Meth. H. 1058; Bapt. P. B. 406. 7. Metr. tr. in Episc. H. 406; N. Laud. D. 1199; In Exc. 787; Meth. H. 1059. 10. *lue, sin.* 11. **Sion**, the church, and **Babylon**, the world, are ever in conflict. 14. **veraue sabbata**, cf. Abelard's O QUANTA QUALIA, p. 37. 16. **Israelitis**, the citizens of the New Jerusalem. 19. Metr. tr. in Episc. H. 407; N. Laud. D. 1196; In Exc. 788; Meth. H. 1060. 26. Apoc. xxi 18, 19. 28. "The saints built up thy fabric, and the corner stone is Christ." I S. Pet. ii 4. 35 sq. Metr. tr. in Episc. H. 408; N. Laud. D. 1198; In Exc. 789; Meth. H. 1061; Bapt. P. B. 1087. 39. **Sion**, gen. 43. **albis**, to which reference has so frequently been made. 45 sq. Metr. tr. in N. Laud. D. 1189; In Exc. 790.

BERNARDUS CLARAVELLENSIS

Bernard of Clairvaux (1091-1153), saint, abbot, doctor, was of noble origin, and with the fairest worldly prospects became a monk of Citeaux, then of Clairvaux, and finally an ecclesiastical statesman of the first rank. The hymns attributed to him are all of doubtful authenticity. See essay by Schaff in "Literature and Poetry," 232.

I

Iesu dulcis memoria	Sed super mel et omnia
Dans vera cordis gaudia,	Eius dulcis praesentia.

- | | | | |
|---|----|--|----|
| Nil canitur suavius,
Auditur nil iucundius,
Nil cogitatur dulcius,
Quam Iesus, Dei filius. | 5 | Iesum omnes agnoscite,
Amorem eius poscite;
Iesum ardentem quaerite,
Quaerendo inardescite. | 35 |
| Iesu, spes paenitentibus,
Quam pius es petentibus,
Quam bonus te quaerentibus,
Sed quid invenientibus? | 10 | IESU, DECUS ANGELICUM,
In aure dulce canticum,
In ore mel mirificum,
In corde nectar caelicum. | 40 |
| Nec lingua potest dicere,
Nec litera exprimere,
Expertus potest credere,
Quid sit Iesum diligere. | 15 | Qui te gustant, esuriunt,
Qui bibunt, adhuc sitiunt,
Desiderare nesciunt
Nisi Iesum, quem diligunt. | |
| [Sis, Iesu, nostrum gaudium,
Qui es futurus praemium;
Sit nostra in te gloria,
Per cuncta semper saecula.] | 20 | O Iesu, mi dulcissime,
Spes suspirantis animae,
Te quaerunt piaae lacrimae,
Te clamor mentis intimae. | 45 |
| IESU, REX ADMIRABILIS
Et triumphator nobilis,
Dulcedo ineffabilis,
Totus desiderabilis. | | Mane nobiscum, Domine,
Et nos illustra lumine,
Pulsa noctis caligine
Mundum replens dulcedine. | 50 |
| Quando cor nostrum visitas,
Tunc lucet ei veritas,
Mundi vilescit vanitas,
Et intus fervet caritas. | 25 | Iesu, flos matris virginis,
Amor nostrae dulcedinis,
Tibi laus, honor nominis,
Regnum beatitudinis. | 55 |
| IESU, DULCEDO CORDIUM,
Fons vivus, lumen mentium,
Exceedens omne gaudium,
Et omne desiderium. | 30 | Amor tuus continuus,
Mihi languor assiduus,
Mihi Iesus mellifluus,
Fructus vitae perpetuus. | 60 |

Iesum quaeram in lectulo,		Cordis clamore querulo	
Clauso cordis cubiculo,		Mente quaeram, non oculo.	
Privatim et in publico		Iesus ad patrem rediit,	
Quaeram amore sedulo.		Caeleste regnum subiit,	
Quocumque loco fuero,	65	Cor meum a me transiit,	75
Mecum Iesum desidero,		Post Iesum simul abiit.	
Quam laetus, cum invenero,		Iam prosequamur laudibus,	
Quam felix, cum tenuero.		Votis, hymnis et precibus,	
Cum Maria diluculo,		Ut nos donet caelestibus	
Iesum quaeram in tumulto,	70	Secum perfrui sedibus.	80

On the Name of Jesus. There are fifty-one stanzas known of this hymn, and they have been arranged in varied order and selection both in medieval and modern times. The form in fifty stanzas was used as a rosary.

Met. tr. in Episc. H. 434; N. Laud. D. 798, 815, 1028; In Exc. 481, 489, 658; Meth. H. 327, 700; Bapt. P. B. 468. "A few hymns exceed it in the number of their translations into English, but no other poem in any language has furnished English and American hymn-books so many hymns of sterling merit," Julian, 589. Bernard's title *doctor mellifluus* is justified by the hymn.

17-20 is a doxology, not by Bernard. 21 sq. Met. tr. in N. Laud. D. 804; In Exc. 482; Meth. H. 701. 28. S. Luc. xxiv 32 *nonne cor nostrum ardens erat in nobis dum loqueretur in via?* 29 sq. Here another hymn begins, made up of the stanzas beginning with 29, 9, 41, 65, 49. Met. tr. in Episc. H. 430; Meth. H. 691. 30. Ierem. ii 13 *me deliquerunt fontem aquae vivae.* 37 sq. Here begins another hymn. Met. tr. in In Exc. 483; Meth. H. 702; Bapt. P. B. 466. 68. S. Ioann. xx 1 *Maria Magdalene venit mane.*

The hymn is a meditation circling about its subject, like the poem of the other Bernard.

II

Salve, mundi salutare,		Ecce, tibi me prosterno,	
Salve salve, Iesu care,		Sis facilis ad veniam.	10
Cruci tuae me aptare,		Clavos pedum, plagas duras,	
Vellem vere, tu scis quare,		Et tam graves impressuras	
Da mihi tui copiam.	5	Circumplector cum affectu,	
Ac si praesens sis, accedo,		Tuo pavens in aspectu,	
Immo te praesentem credo;		Meorum memor vulnerum.	15
O quam mundum hic te cerno!			

Grates tantae caritati		Ut configar totus tibi	
Nos agamus vulnerati;		Te modis amans omnibus.	35
O amator peccatorum,		Quisquis huc ad te accessit	
Reparator constratorum		Et hos pedes corde pressit	
O dulcis pater pauperum.	20	Aeger, sanus hinc abscessit,	
Quidquid est in me confractum,		Hinc relinquens quidquid ges-	
Dissipatum aut distractum,		sit,	
Dulcis Iesu, totum sana,		Dans osculum vulneribus.	40
Tu restaura, tu complana			
Tam pio medacamine.	25	Coram cruce procumbentem,	
Te in tua cruce quaero,		Hosque pedes complectentem,	
Prout queo, corde mero,		Iesu bone, me ne spernas,	
Me sanabis, hic, ut spero,		Sed de cruce sancta cernas	
Sana me et sanus ero		Compassionis gratia.	45
In tuo lavans sanguine.	30	In hac cruce stans directe	
Plagas tuas rubicundas		Vide me, O mi dilecte,	
Et fixuras tam profundas		Ad te totum me converte;	
Cordi meo fac inscribi,		"Esto sanus?" dic aperte,	
		"Dimitto tibi omnia."	50

This is one (*Ad pedes*) of seven poems addressed to the separate members of Christ on the Cross; not certainly by Bernard. The poem has been used for purposes of private devotion rather than of public worship.

Metr. tr. in N. Laud. D. 409.

Metre: ten verse stanza, trochaic dimeter and iambic dimeter rhyming.

1. "All the world's salvation hail." 8. **mundum**, **nudum**, Mone. 15. **meorum** is a better reading than *tuorum*; cf. 17.

III

Salve, caput eruentatum,		Salve, cuius dulcis vultus,	
Totum spinis coronatum,		Immutatus et incultus,	
Conquassatum, vulneratum,		Immutavit suum florem,	
Arundine sic verberatum,		Totus versus in pallorem,	
Facie sputis illita.	5	Quem caeli tremit curia.	10

Omnis vigor atque viror		Tuae sanctae passioni	
Hinc recessit, non admiror,		Me gauderem interponi,	
Mors apparet in aspectu,		In hac cruce tecum mori	
Totus pendens in defectu,		Praesta crucis amatori,	
Attritus aegra macie.	15	Sub cruce tua moriar.	35
Sic affectus, sic despectus,		Morti tuae tam amarae	
Propter me sic interfectus,		Grates ago, Iesu care,	
Peccatori tam indigno		Qui es clemens, pie Deus,	
Cum amoris intersigno		Fac quod petit tuus reus,	
Appare clara facie.	20	Ut absque te non finiar.	40
In hac tua passione		Dum me mori est necesse,	
Me agnosce, pastor bone,		Noli mihi tunc deese;	
Cuius sumpsi mel ex ore,		In tremenda mortis hora	
Haustum lactis ex dulcore		Veni, Iesu, absque mora,	
Prae omnibus deliciis.	25	Tuere me et libera.	45
Non me reum asperneris,		Cum me iubes emigrare,	
Nec indignum dedigneris,		Iesu care, tunc appare;	
Morte tibi iam vicina		O amator amplectende,	
Tuum caput hic acclina,		Temetipsum tunc ostende	
In meis pausa brachiis.	30	In cruce salutifera.	50

Ad faciem. Metr. tr. in Episc. H. 102; N. Laud. D., 408; In Exc. 256, 257; Meth. H. 222; Bapt. P. B. 354.

3. Isaias liii 5 *ipse autem vulneratus est.* 19. **intersigno**, medieval Latin for "proof." 23. Iudic. xiv 8 *ecce examen in ore leonis erat et favius mellis.* 46. Cic. De Legg. ii 48 *qui e vita emigravit; migro* is common.

IV

O miranda vanitas!	Cur tot viros inficis	5
O divitiarum	Faciendo carum	
Amor lamentabilis!	Quod pertransit citius	
O virus amarum!	Quam flamma stupparum.	

Homo miser, cogita :		Dum de morte cogito,	
Mors omnes compescit,	10	Contristor et ploro,	
Quis est ab initio		Verum est, quod moriar	
Qui morti non cessit ?		Et tempus ignoro.	20
Quando moriturus est,		Ultimum, quod nescio	
Omnis homo nescit,		Cui iungar choro ;	
Hic, qui vivit hodie,	15	Et cum sanctis merear	
Cras forte putrescit.		Iungi, Deum oro !	

This song on the Vanity of the World is interesting as a link between the religious poetry of the Middle Ages and the boisterous student songs in the same metre (trochaic dimeter), many of which may be found in the *Carmina Burana* and in *Gaudeamus*.

8. Nahum i 10 *consumuntur quasi stipula.*

HILDEBERTUS TURONENSIS

Hildebert was Bishop of Le Mans in 1097, Archbishop of Tours in 1125 ; died 1134. He was a prolific writer of Latin verse, most of which is of little value. This hymn is a selection from the address to the Holy Spirit in his poem on the Trinity. It has been translated by Thomas Crashaw and by Dr. Neale.

Me receptet Syon illa,		Non minuti, non deformes,	
Syon, David urbs tranquilla,		Omnes Christo sunt confor-	
Cuius faber auctor lucis,		mes.	
Cuius portae lignum crucis,		Urbs caelestis, urbs beata,	15
Cuius muri lapis vivus,	5	Super petram collocata,	
Cuius custos rex festivus.		Urbs in portu satis tuto,	
In hac urbe lux sollemnis,		De longinquo te saluto,	
Ver aeternum, pax perennis :		Te saluto, te suspiro,	
In hac odor implens caelos,		Te affecto, te requiro.	20
In hac semper festum melos ;	10	Quantum tui gratulantur,	
Non est ibi corruptela,		Quam festive convivantur,	
Non defectus, non querela ;		Quis affectus eos stringat,	

Aut quae gemma muros pin-	In plateis huius urbis,	
gat,	Sociatus piis turbis,	
Quis chalcedon, quis iacin-	Cum Moyse et Elia,	
thus,	Pium cantem Alleluia.	
Norunt illi qui sunt intus.	Amen.	30

Metre: iambic dimeter, rhyming in pairs. 6. S. Matt. xxii 2 *simile . . . regnum coelorum homini regi qui fecit nuptias*. 7. Apoc. xxi 23 *et civitas non eget sole neque luna ut luceant in ea: nam claritas Dei illuminavit eam*. 16. S. Matt. xvi 18 *tu es Petrus et super hanc petram aedificabo ecclesiam meam*. 19. Cf. the *Heavenly Country* hymn, p. 49, line 56; such hymns have much in common.

ADAM DE S. VICTORE

Adam was educated at Paris and became a monk of the abbey of St. Victor, where he spent his life, dying between 1172–1192. He was the most prolific of medieval hymn writers, one hundred and six of his compositions being known. His work shows remarkable erudition in mystical interpretation of Scripture, and his versification is smooth and pleasing; he developed the sequence into its final and perfect form.

I

Mundi renovatio	Alta petunt levia,	
Nova parit gaudia,	Centrum tenent gravia,	
Resurgenti Domino	Renovantur omnia.	
Conresurgunt omnia.		
Elementa serviunt,	5 Caelum fit serenius,	15
Et auctoris sentiunt	Et mare tranquillius,	
Quanto sint sollemnia.	Spirat aura levius,	
	Vallis nostra floruit;	
Ignis volat mobilis,	Revirescunt arida,	
Et aer volubilis,	Recalescunt frigida,	20
Fluit aqua labilis,	10 Quia ver intepuit.	
Terra manet stabilis,		

Gelu mortis solvitur,		Vita mortem superat,	
Princeps mundi tollitur,		Homo iam recuperat	30
Et eius destruitur		Quod prius amiserat,	
In nobis imperium ;	25	Paradisi gaudium.	
Dum tenere voluit		Viam praebet facilem	
In quo nihil habuit,		Cherubim, versatilem	
Ius amisit proprium.		Amovendo gladium.	35

An Easter hymn on the Easter of nature and that of the church.

Metre: seven-line stanza of trochaic dimeter catalectic, with rhyme.

7. *sollemnia*, festival. 9. Nature is released; earlier in these hymns the imagery has been of warm climates. 15. The Christian form of Lucr. I 10-20. 23. S. Ioann. xiv 30 *venit enim princeps mundi huius et in me non habet quidquam*. 34. Gen. iii 24 *et collocavit ante paradisum voluptatis Cherubim et flammeum gladium atque versatilem*. Cherubim was sometimes used as an indeclinable singular, as in English.

II

Circa thronum maiestatis,		Formam viri dant Matthaeo,	
Cum spiritibus beatis,		Quia scripsit sic de Deo,	
Quattuor diversitatis		Sicut descendit ab eo,	
Astant animalia.		Quem plasmavit, homine.	20
Formam primum aquilinam,	5	Lucas bos est in figura,	
Et secundum leoninam,		Ut praemonstrat in Scriptura,	
Sed humanam et bovinam		Hostiarum tangens iura	
Duo gerunt alia.		Legis sub velamine.	
Formae formant figurarum		Marcus, leo per desertum	25
Formas Evangelistarum,	10	Clamans, rugit in apertum,	
Quorum imber doctrinarum		Iter fiat Deo certum,	
Stillat in Ecclesia ;		Mundum cor a crimine.	
Hi sunt Marcus et Matthaeus,		Sed Iohannes, ala bina	
Lucas, et quem Zebedaeus		Caritatis, aquilina	30
Pater tibi misit, Deus,	15	Forma fertur in divina	
Dum laxaret retia.		Puriori lumine.	

Quattuor describunt isti	Paradisus his rigatur,	
Quadriformes actus Christi,	Viret, floret, foecundatur,	50
Et figurant, ut audisti,	His abundet, his laetatur	35
Quisque sua formula.	Quattuor fluminibus:	
Natus homo declaratur,	Fons est Christus, hi sunt rivi,	
Vitulus sacrificatur,	Fons est altus, hi proclivi,	
Leo mortem deprædatur,	Ut saporem fontis vivi	55
Et ascendit aquila.	Ministrent fidelibus.	40
Ecce forma bestialis,	Horum rivo debriatis	
Quam scriptura prophetalis	Sitis crescat caritatis,	
Notat; sed materialis	Ut de fonte pietatis	
Haec est impositio.	Satiemur plenius.	60
Currunt rotis, volant alis;	Horum trahat nos doctrina	45
Inest sensus spiritalis;	Vitiorum de sentina,	
Rota gressus est aequalis,	Sicque ducat ad divina	
Ala contemplatio.	Ab imo superius.	

This sequence begins with *Iocundare plebs fidelis*, for the Common of Evangelists, and is not certainly by Adam.

Metr. tr. (in part) in Episc. H. 497; N. Laud. D. 117; In Exc. 370.

Metre: eight-verse stanza of trochaic dimeter in rhyming triplets, with lines 4 and 8 trochaic dimeter catalectic, rhyming. The division of attributes to the four Evangelists is that of S. Jerome; earlier there was fluctuation.

4. Apoc. iv 8 *quattuor animalia*. 5. Apoc. iv 7 *et animal primum simile leoni et secundum animal simile vitulo, et tertium animal habens faciem quasi hominis, et quartum animal simile aquilae volanti*. 14. S. Matt. iv 21. 19. S. Matt. i 1-21. 21. Christ is the victim in S. Luke's gospel: *rixtus bovis Lucae datur | In qua forma figuratur | Nova Christus hostia*, in another sequence. 25. *Est leonis rugientis | Marco vultus, resurgentis, id.; sic de Iuda Leo fortis, | Fractis portis dirae mortis | Die surgit tertia*, id. Reference has already been made to the resuscitation of the lion's whelps (Fulbert, p. 45). 29. *Columba sancta ecclesiae est quae duas alas habet per dilectionem Dei et proximi*, Hugh of S. Victor (Trench). 37. **Natus** in Matt., *vitulus* in Luke, *leo* in Mark, *aquila* in John. 41. **impositio**, application, is quoted from Varro. 45. "Wheels run on earth, wings soar to heaven; — the Evangelists tell now of the earthly life of Christ (*currunt rotis*), now they contemplate the heavenly world (*volant alis*). The *gressus aequalis* is their mutual consent. The source of this typology is Greg. Mag. on Ezekiel" (Trench). 49. *Quemadmodum unus fluvius Paradisi qui in quattuor capita dividitur, ita unica Christi evangelica doctrina per quattuor ministros ad irrigandum et foecundandum ecclesiae hortum est distributa*, Jerome, quoted by Trench. The Evangelists are represented in art as four aged men, each with an urn from which water flows. 54. **proclivi**, ready. 57. **debriatis**, filled; late Latin.

III

Heri mundus exultavit, Et exultans celebravit Christi natalitia: Heri chorus angelorum Prosecutus est caelorum 5 Regem cum laetitia.	Nomen habes Coronati, Te tormenta decet pati Pro corona gloriae. 30
Protomartyr et Levita, Clarus fide, clarus vita, Clarus et miraculis, Sub hac luce triumphavit, 10 Et triumphans insultavit Stephanus incredulis.	Pro corona non marcenti Perfer brevis vim tormenti, Te manet victoria. Tibi fiet mors, natalis, Tibi poena terminalis 35 Dat vitae primordia.
Fremunt ergo tanquam ferae, Quia victi defecere Lucis adversarii: 15 Falsos testes statuunt, Et linguas exacuunt Viperarum filii.	Plenus Sancto Spiritu Penetrat intuitu Stephanus caelestia. Videns Dei gloriam 40 Crescit ad victoriam, Suspirat ad praemia.
Agonista, nulli cede; Certa certus de mercede, 20 Persevera, Stephane: Insta falsis testibus, Confuta sermonibus Synagogam Satanae.	En a dextris Dei stantem Iesum, pro te dimicantem, Stephane, considera. 45 Tibi caelos reserari, Tibi Christum revelari Clama voce libera.
Testis tuus est in caelis, 25 Testis verax et fidelis, Testis innocentiae.	Se commendat Salvatori, Pro quo dulce ducit mori 50 Sub ipsis lapidibus. Saulus servat omnium Vestes lapidantium, Lapidans in omnibus.

Ne peccatum statuatur	55	In Christo sic obdormivit,	
His, a quibus lapidatur,		Qui Christo sic obedivit,	60
Genu ponit et precatur,		Et cum Christo semper vivit,	
Condolens insaniae :		Martyrum primitiae.	

This sequence, for S. Stephen's Day, is regarded by many as Adam's masterpiece. Fifteen lines are omitted here (and usually).

Met. tr. in A. & M. 283.

1. S. Stephen's Day is December 26. 7. *Levita*, i.e. *diaconus*, deacon. 18. S. Matt. xii 34 *progenies viperarum*. 24. Apoc. iii 9. 25. Id. 14. 28. The *nomen et omen*, *Stephanos* = *corona*, was much prized by the theologians. So Vincentius was connected with *vinco*, and of S. Victor was said *vicisti Victor beate*. 32. I S. Petr. v 4 *immarcescibilem gloriæ coronam*. 37. Act. Apost. vii 55 *cum autem esset plenus Spiritu sancto, intendens in coelum, vidit gloriam Dei, et Iesum stantem a dextris Dei*. 43. *stantem*, to help. 46. Act. Apost. vii 56 *video coelos apertos*. 52. Id. 59. 55. Id. 60.

IV

Quam dilecta tabernacula		Anus Sara ridet laeta,	
Domini et atria !		Nostrum lactans Gaudium.	
Quam electi architecti,		Servus bibit qui legatur,	
Tuta aedificia,		Et camelus adaquatur	20
Quae non movent, immo fo-		Ex Rebecca hydria ;	
vent,	5	Haec in aures et armillas	
Ventus, flumen, pluvia !		Aptat sibi, ut per illas	
Quam decora fundamenta,		Viro fiat congrua.	
Per concinna sacramenta		Synagoga supplantatur	25
Umbrae praecurrentia.		A Iacob, dum divagatur	
Latus Adae dormientis	10	Nimis freta literae.	
Evam fudit in manentis		Lippam Liam latent multa,	
Copulae primordia.		Quibus videns Rachel fulta	
Arca ligno fabricata		Pari nubit foedere.	30
Noe servat, gubernata			
Per mundi diluvium.	15	In bivio tegens nuda,	
Prole sera tandem foeta,		Geminos parit ex Iuda	

Thamar diu vidua.		Vestis astat deauratae,	
Hic Moyses a puella,		Sicut regum filiae.	
Dum se lavat, in fiscella	35	Huc venit Austri regina,	55
Reperitur scirpea.		Salamonis quam divina	
Hic mas agnus immolatur,		Condit' sapientia;	
Quo Israel satiatur		Haec est nigra, sed formosa;	
Tinctus eius sanguine.		Myrrhae et turis fumosa	
Hic transitur rubens unda,	40	Virga pigmentaria.	60
Aegyptios sub profunda		Haec futura, quae figura	
Obruens voragine.		Obumbravit, reseravit	
Hic est urna manna plena,		Nobis dies gratiae;	
Hic mandata legis dena,		Iam in lecto cum dilecto	
Sed in arca foederis;	45	Quiescamus, et psallamus,	65
Hic sunt aedis ornamenta,		Adsunt enim nuptiae:	
Hic Aaron indumenta,		Quarum tonat initium	
Quae praecedit poderis.		In tubis epulantium,	
Hic Urias viduatur,		Et finis per psalterium.	
Barsabee sublimatur,	50	Sponsum millena milia	70
Sedis consors regiae:		Una laudant melodia,	
Haec Regi varietate		Sine fine dicentia,	
		Alleluia. Amen.	

Sequence for the dedication of a church: a study in medieval typology of which Adam was very fond.

Met. tr. in Neale's *Mediaeval Hymns* 146. Commentary by Trench 232.

1. Psalm lxxxiv 1 *quam dilecta tabernacula tua Domine virtutum . . . deficit anima mea in atria Domini.* 8. **concinna sacramenta**, agreeing types. 9. **Umbræ**, of the Old Testament. 10. *Eva in typo ecclesiae de costa viri aedificatae*, Jerome (Mone). 12. **primordia**, beginning. 13. The ark as a type of the church is common. 16. **serā tandem foetā**. 18. **Gaudium** = Isaac = Christ. 19. **Servus**, Eliezer. The allegory is in Gen. xxiv. 20. Gen. xxiv 46 *deposuit hydriam de humero et dixit mihi . . . bibi et adaquavit camelos.* 28. **Lippam**, because unable to see Christ. 29. **Rachel**, the church. 31. Gen. xxxviii. 35. Exod. ii 3 *sumpsit fiscellam scirpeam*. 37 sq., the Paschal lamb and the waters of baptism; cf. Ambros., p. 8 (III) 3. 48. **poderis**, *ποδῆρης*, *vestis tularis*. Ecclesiastical vestments have always had a mystical interpretation. 49. II Reg. xi. 52. Psalm xlv 9 *astitit regina a dextris tuis in vestitu deaurato, circumdata varietate*. 55. III Reg. x. So the Gentiles came to Christ. 58. *Cant. cant. i 4 nigra sum sed formosa; iii 6 sicut virgula fumi*

ex aromatibus myrrhae et thuris et universi pulveris pigmentarii. 64. *Nuptiae sunt Christi et Ecclesiae; dilectus est Christus, lectus unitas Ecclesiae,* Melito (Neale). 67. Numer. x 10 *si quando habebitis epulum . . . canetis tubis,* hence of the Law. 69. Psalm cxliv 9 *canticum novum cantabo tibi: in psalterio decachordo psallam tibi,* of the gentler Gospel. — Adam's learning is oppressive to a modern reader. He is a Christian Propertius.

AUCTOR INCERTUS

I

Veni, veni, Emmanuel,		Dirasque noctis tenebras.	
Captivum solve Israel,		Gaude, gaude Emmanuel	
Qui gemit in exilio,		Nascetur pro te, Israel.	
Privatus Dei filio.		Veni, clavis Davidica,	
Gaude, gaude Emmanuel	5	Regna reclude caelica,	20
Nascetur pro te, Israel.		Fac iter tutum superum,	
Veni, O Iesse virgula,		Et claude vias inferum.	
Ex hostis tuos ungula,		Gaude, gaude Emmanuel	
De specu tuos Tartari		Nascetur pro te, Israel.	
Educ, et antro barathri.	10	Veni, veni Adonai,	25
Gaude, gaude Emmanuel		Qui populo in Sinai	
Nascetur pro te, Israel.		Legem dedisti vertice,	
Veni, veni, O Oriens,		In maiestate gloriae.	
Solare nos adveniens:		Gaude, gaude Emmanuel	
Noctis depelle nebulas,	15	Nascetur pro te, Israel.	30

Beginning on Dec. 17 of each year certain antiphons were sung before and after the MAGNIFICAT (S. Luke ii 46 sq.) in the evening service. That for Dec. 17 was called *O Sapientia*; for Dec. 18, *O Adonai*, as follows: *O Adonai, et dux domus Israel, qui Moysi in igne flammae rubi apparuisti, et ei in Sina legem dedisti: veni ad redimendum nos in brachio extento:* for Dec. 19, *O Radix Iesse, qui stas in signum populorum, super quem continebunt reges os suum, quem gentes deprecabuntur: veni ad liberandum nos, iam noli tardare:* for Dec. 20, *O Clavis David, et sceptrum domus Israel: qui aperis, et nemo claudit: claudis et nemo aperit: veni, et educ vinctum de domo carceris sedentem in tenebris et umbra mortis:* for Dec. 21, *O Oriens, splendor lucis aeternae, et sol iustitiae: veni et illumina sedentes in tenebris et umbra mortis:* for Dec. 22, *O Rex gentium:* and for Dec. 23, *O Emmanuel, Rex et legifer noster, expectatio gentium, et Salvator earum: veni ad salvandum nos,*

Domine Deus noster. About the twelfth century an unknown author wove five of these antiphons into this hymn.

Metr. tr. in Episc. II. 45; Laud. D. 484; In Exc. 178. Ancient melody in Young 76.

1. Isaias vii 14 *vocabitur nomen eius Emmanuel.* 7. Isaias xi 1 *et egredietur virga de radice Iesse,* 10 *in die illa radix Iesse qui stat in signum populorum ipsum gentes deprecabuntur.* 13. S. Luc. i 78 *visitavit nos oriens ex alto.* 19. Isaias xxii 22 *dabo clavem domus David super humerum eius.* 25. Exod. xix.

II

Verbum Dei, Deo natum,		VOLAT AVIS sine meta	25
Quod nec factum, nec creatum,		Quo nec vates nec propheta	
Venit de caelestibus,		Evolavit altius:	
Hoc vidit, hoc attrectavit,		Tam implenda, quam impleta,	
Hoc de caelo reseravit	5	Nunquam vidit tot secreta	
Ioannes hominibus.		Purus homo purius.	30
Inter illos primitivos		Sponsus rubra veste tectus,	
Veros veri fontis rivos		Visus, sed non intellectus,	
Ioannes exsiliit;		Redit ad palatium:	
Toti mundo propinare	10	Aquilam Ezechielis	
Nectar illud salutare,		Sponsae misit, quae de cae-	
Quod de throno prodiit.		lis	35
Caelum transit, veri rotam		Referret mysterium.	
Solis vidit, ibi totam		Dic, dilecte, de Dilecto,	
Mentis figens aciem;	15	Qualis sit et ex Dilecto	
Speculator spiritualis		Sponsus sponsae nuncia:	
Quasi Seraphim sub alis		Dic quis cibus angelorum,	40
Dei vidit faciem.		Quae sint festa superiorum	
Audiit in gyro sedis		De sponsi praesentia.	
Quid psallant cum citha-		Veri panem intellectus,	
roedis	20	Caenam Christi super pectus	
Quater seni procures:		Christi sumptam resera:	45
De sigillo Trinitatis		Ut cantemus de Patrono,	
Nostrae nummo civitatis		Coram Agno, coram throno,	
Impressit characteres.		Laudes super aethera.	

On S. John the Evangelist ; twelfth century.

Metр. tr. in Duffield's Latin Hymns 233.

4. I Epist. S. Ioann. i 1 *quod vidimus oculis nostris quod . . . manus nostrae contractaverunt de verbo vitae*. 7. Cf. Adam of S. Victor, p. 57, 49 n. 12. Apoc. xxii 1 *fluvium aquae vitae . . . procedentem de sede Dei et Agni*. 15. As aquila, Adam l. c. 40. 17. Isaias vi 2. 19. Apoc. iv 4 *in circuitu sedis*. 21. Apoc. v 8 *vigintiquattuor seniores ceciderunt coram agno habentes singuli citharas*. 25. Here often a second hymn begins. 31. Isaias lxiii 2 *rubrum est indumentum*. 32. Isaias liii 3 *nec reputavimus eum* ; S. Ioann. xii 40. 34. Cf. Adam l. c. 41, and Ezekiel i 10. 37. S. Ioann. xiii 23 *quem diligebat Iesus*. 38. Cant. cant. v 9 *qualis est dilectus tuus ex dilecto*. 40. Psalm lxxviii 25 *panem angelorum manducavit homo*. 44. In another hymn for S. John, in Mone No. 707, occurs : *gaude, qui recubuisti | hora coenae supra Christi | pectus suavissime . . . Gaude, tibi intellectus | datus est prae multis rectus | scripturae deiŕicae*.

III

Qui sunt isti,		Destinavit populum	
Qui volant ut nubes per aera?		Ad matrem ecclesiam.	
Portant Christi		Adhuc sunt in numero	
Per Sanctum Spiritum my-		Iacobus cum Iacobo,	20
steria?		Simon Cananaeus	
Hi sunt terrae principes	5	Et Iudas Thaddaeus.	
Et electi lapides,		Vocatus a Domino	
Quorum sonus		Sedens in telonio	
Exauditus est per terrae cli-		Sequitur Matthaeus	25
mata.		Et Bartholomaeus.	
Petrus Antiochiam,		Thomas non postponitur,	
Paulus Alexandriam	10	Matthiasque tollitur	
Et Andreas		Vocatus a Domino	
Convertit ad Dominum Acha-		Sorte apostolica.	30
iam.		Ergo vos apostoli	
Ioannes in dolio		Et amici Domini	
Ex ferventi oleo		Nostrorum absolvite	
Senatum devicerat.	15	Peccatorum vincula	
Philippus Azoticum		Iuvando per saecula.	35

A Notkerian sequence, of unknown authorship, for the Common of Apostles, found in a Gradual written about 1200.

1. *Isaias lx 8 qui sunt isti qui ut nubes volant?* 5. *S. Matt. xix 28 sedebitis et vos super sedes duodecim iudicantes.* 6. *Apostoli portendebantur ut lapides solidi fide*, Tert. (Mone). 7. *Psalm xix 4 in omnem terram exivit sonus eorum.* 10. *S. Mark* is usually associated with Alexandria: *missus superno munere | terras in Alexandriae*, hymn for *S. Mark*, No. 727, Mone. 11. *Gratulare ergo tanto patre, Achaia*, Hymn 695, Mone, for *S. Andrew*. 14. *Gaude veneno potatus | et ferventi balneatus | oleo nil sentiens*, Mone, No. 706, for *S. John Evang.* 16. *In Hierapolin transisti, sectam Ebionicam | destruis*, of *Philip* (Mone No. 710). *Azotus* was a city of Palestine. 24. *S. Matt. ix 9 vidit hominem sedentem in telonio, Matthaeum nomine.* 30. *Act. Apost. i 26 dederunt sortes eis et cecidit sors super Matthiam.* 34. *S. Ioann. xx 23 quorum remiseritis peccata remittuntur eis.*

INNOCENT III

Innocent was born about 1160, and through the influence of the powerful Conti family, which furnished nine Popes, he received rapid promotion, and on the death of Celestine III in 1198 was made Pope. He died in 1216. His name is connected with several hymns whose authorship is uncertain.

I

Veni, Sancte Spiritus,		Sine tuo numine	
Et emitte caelitus		Nihil est in homine,	
Lucis tuae radium.		Nihil est innoxium.	
Veni, pater pauperum,		Lava quod est sordidum,	
Veni, dator munerum,	5	Riga quod est aridum,	20
Veni, lumen cordium.		Sana quod est saucium;	
Consolator optime,		Flecte quod est rigidum,	
Dulcis hospes animae,		Fove quod est frigidum,	
Dulce refrigerium :		Rege quod est devium.	
In labore requies,	10	Da tuis fidelibus	25
In aestu temperies,		In te confidentibus	
In fletu solatium.		Sacrum septenarium ;	
O lux beatissima,		Da virtutis meritum,	
Reple cordis intima		Da salutis exitum,	
Tuorum fidelium.	15	Da perenne gaudium.	30

The Golden Sequence, one of the seven great hymns, and still in use in the Roman missal as the sequence for Whitsunday. Trench calls it the loveliest of all the hymns. The authorship is uncertain: it has been ascribed to Robert II of France, to Hermannus Contractus, and to Stephen Langton, as well as to Innocent. The earliest Ms. is of the thirteenth century. See Julian, 1213.

Metre, tr. in Episc. H. 378: Laud. D. 546; N. Laud. D. 542, 555; In Exc. 353, 365; Meth. H. 284. Forty versions are known. Original melody in Young 238.

Metre: a six-verse stanza of trochaic dimeter catalectic, lines 1, 2 rhyming, then 3, 6, and 4, 5. Note that every third line ends with -ium and that in 3-6, 18-24, 27-30 this rich harmony is further increased. Commentary by Kayser II 61 sq. — 19. *Isaias xlv 3 effundam enim aquas super sitientem et fluentia super aridam; effundam spiritum meum.* The reference is to Baptism. 21. The good Samaritan (S. Luc. x 34) *alligavit vulnera eius infundens oleum et vinum.* The fathers connected the Greek words for "oil" and "pity." 27. **septenarium**: See on the VENI CREATOR SPIRITUS, p. 35, line 9.

II

Stabat mater dolorosa		Vidit suum dulcem natum	
Iuxta crucem lacrimosa,		Morientem, desolatum,	
Dum pendebat filius,		Dum emisit spiritum.	
Cuius animam gementem,		Eia mater, fons amoris,	25
Contristantem et dolentem	5	Me sentire vim doloris	
Pertransivit gladius.		Fac, ut tecum lugeam;	
O quam tristis et afflicta		Fac, ut ardeat cor meum	
Fuit illa benedicta		In amando Christum Deum,	
Mater unigeniti,		Ut sibi complaceam.	30
Quae maerebat et dolebat	10	Sancta mater, istud agas,	
Et tremebat, dum videbat		Crucifixi fige plagas	
Nati poenas incyti.		Cordi meo valide;	
Quis est homo, qui non fleret,		Tui nati vulnerati,	
Matrem Christi si videret,		Tam dignati pro me pati,	35
In tanto supplicio?	15	Poenas mecum divide.	
Quis non posset contristari,		Fac me vere tecum flere,	
Piam matrem contemplari		Crucifixo condolere,	
Dolentem cum filio?		Donec ego vixero;	
Pro peccatis suae gentis		Iuxta crucem tecum stare,	40
Vidit Iesum in tormentis	20	Te libenter sociare	
Et flagellis subditum;		In planctu desidero.	

Virgo virginum praeclara,	Inflammatum et accensum,	
Mihi iam non sis amara,	Per te, virgo, sum defensum	
Fac me tecum plangere;	In die iudicii.	45
Fac, ut portem Christi mortem,	Fac me cruce custodiri,	55
Passionis fac consortem	Morte Christi praemuniri,	
Et plagas recolorere.	Confoveri gratia.	
Fac me plagis vulnerari,	Quando corpus morietur,	
Cruce hac inebriari,	Fac, ut animae donetur	50
Et cruore filii;	Paradisi gloria.	60

The most pathetic hymn of the Middle Ages, and one of the seven. It has been ascribed to Innocent III, Gregory, Bernard of Clairvaux, Bonaventura, Jacobus de Benedictis, Pope John XXII, Pope Gregory XI; see Julian, 1082. The earliest Ms. is of the fourteenth century. It is in the modern Roman missal as the sequence for the seven dolours of the B. V. M. on the Friday after Passion Sunday, and it is the hymn in the breviary office.

Metr. tr. in Episc. H. 103; N. Laud. D. 399; In Exc. 262. Many translations in Schaff's "Literature and Poetry" 198. Thirty-three English versions are known. Original melody in Hutchin's Church Hymnal 103. The Stabat Mater has been set to music by Palestrina, Haydn, Rossini, Dvořák, and others; see Bitter, *Studie zum Stabat Mater*, Leipzig, 1883. Commentary by Kayser II 110 sq.

1. S. Ioann. xix 25 *stabant autem iuxta crucem Iesu mater eius*. 2. *Stantem illam lego, flentem non lego*, Ambrose (Mone). 6. S. Luc. ii 35 *tuam ipsius animam pertransibit gladius*. 10-12. Note the climax; well brought out in the musical settings. 19. S. Matt. i 21 *ipse enim salvum faciet populum suum*. 30. *sibi*, Christo. 46. II ad Corinth. iv 10 *semper mortificationem Iesu in corpore nostro circumferentes*. 50. Cf. Ambrose, p. 5, Hymn III, 24. The best commentary on this hymn is a musical setting; the next best is a sympathetic reading of the Latin.

BONAVENTURA

Bonaventura, the seraphic doctor, was born in Tuscany in 1221. He was professor of theology in the University of Paris, general of the Franciscan order, and cardinal bishop. He died in 1274. This hymn on the Cross is the only certain one of his composition.

I

Recordare sanctae crucis,	Sanctae crucis recordare,	
Qui perfectam viam ducis	Et in ipsa meditare	5
Delectare iugiter;	Insatiabiliter.	

Cum quiescas aut laboras, Quando rides, quando ploras, Doles sive gaudeas; Quando vadis, quando venis, 10 In solatiis, in poenis Crucem corde teneas.	Crux est vita beatorum, Et thesaurus perfectorum, Et decor et gaudium. 30
Crux in omnibus pressuris, Et in gravibus et duris Est totum remedium; 15 Crux in poenis et tormentis Est dulcedo piae mentis, Et verum refugium.	Crux est speculum virtutis, Gloriosae dux salutis, Cuncta spes fidelium; Crux est decus salvandorum, Et solatium eorum 35 Atque desiderium.
Crux est porta paradisi, In qua sancti sunt confisi, 20 Qui vicerunt omnia; Crux est mundi medicina, Per quam bonitas divina Facit mirabilia.	Crux est arbor decorata, Christi sanguine sacrata, Cunctis plena fructibus, Quibus animae eruuntur, 40 Cum supernis nutriuntur Cibis in caelestibus.
Crux est salus animarum, 25 Verum lumen et praeclarum, Et dulcedo cordium;	Crucifixe! fac me fortem, Ut libenter tuam mortem Plangam, donec vixero; 45 Tecum volo vulnerari, Te libenter amplexari In cruce desidero.

A hymn taken from his *Laudismus de sancta cruce*.

Metr. tr. in Schaff I 163.

3. *Delectare iugiter, continual delight.* 7 sq. reminds one of the STABAT MATER; so also 43 sq. 37. *Arbor decora et fulgida*, Fortunatus. 40. "These the souls from death are leading." 41. *supernis, heavenly spirits.*

II

Christum ducem, Qui per crucem Redemit nos ab hostibus,	Laudet coetus Noster laetus, 5 Exultet caelum laudibus.
---	---

Poena fortis		Nostrum tangat	
Tuae mortis		Cor, ut plangat,	20
Et sanguinis effusio,		Tuorum sanguis vulnere.	
Corda terant,	10	In quo toti	
Ut te quaerant,		Simus loti,	
Iesu, nostra redemptio.		Conditor alme siderum.	
Per felices		Passionis	25
Cicatrices,		Tuae donis	
Sputa, flagella, verbera,	15	Salvator, nos inebria,	
Nobis grata		Qua fidelis	
Sint collata		Dare velis	
Aeterna Christi munera.		Beata nobis gaudia.	30

For Lent. The last verse in each stanza recalls an earlier hymn.

Metre: Six-verse stanza; 1, 2, 4, 5 trochaic monometer rhyming; 3, 6 iambic dimeter rhyming — an unusual rhythm.

4, 5. Note the rhyme. 7. *Poena*, pain. 15. Cf. Fortunatus, p. 19, line 19. 27. Christ is the vine.

THOMAS AQUINAS

Thomas Aquinas, doctor angelicus, confessor, the great Dominican, was born about 1227, of noble origin. He was professor of theology at Paris and general of his order. His theological works are esteemed of surpassing value and influence in the Roman communion. He died in 1274. His best-known hymns relate to the doctrine of transubstantiation, and were written in 1263 for the festival of Corpus Christi.

I

Verbum supernum prodiens,		Prius in vitae ferculo	
Nec Patris linquens dexteram,		Se tradidit discipulis.	
Ad opus suum exiens,		Quibus sub bina specie	
Venit ad vitae vesperam.		Carnem dedit et sanguinem; 10	
In mortem a discipulo	5	Ut duplicis substantiae	
Suis tradendus aemulis,		Totum cibaret hominem.	

Se nascens dedit socium,	Bella premunt hostilia,	
Convalescens in edulium,	Da robur, fer auxilium.	20
Se moriens in pretium,	15	
Se regnans dat in praemium.	Uni trinoque Domino	
	Sit sempiterna gloria :	
O SALUTARIS HOSTIA,	Qui vitam sine termino	
Quae caeli pandis ostium :	Nobis donet in patria.	

This hymn is imitated from the Christmas hymn, *Verbum supernum prodiens* | *a Patre olim exiens* (Mone, No. 33; Roman breviary). It is still in use. Metr. tr. in A. & M. 345; Episc. H. 227; In Exc. 252. Original melody in Young 40 (cf. 165).

1. S. Ioann. i 1 *et verbum erat apud Deum et Deus erat verbum*. 6. S. Matt. xxvi 21 *amen dico vobis quia unus vestrum me traditurus est*. 8. Id. 26 *hoc est corpus meum*. 17. Here a hymn frequently begins.

II

Adoro te devote, latens Deitas,	Peto quod petivit latro paeni-
Quae sub his figuris vere latit-	tens.
tas.	
Tibi se cor meum totum sub-	Plagas sicut Thomas non in-
bicit,	tueor,
Quia te contemplans totum de-	Deum tamen meum te con-
ficat.	fiteor,
	Fac me tibi semper magis cre-
Visus, tactus, gustus, in te fal-	dere,
litor	15
5	In te spem habere, te dili-
Sed auditu solo tute creditur :	gere.
Credo quidquid dixit Dei filius;	O memoriale mortis Domini,
Nihil veritatis verbo verius.	Panis verus, vitam praestans
	homini,
In cruce latebat sola Deitas,	Praesta meae menti de te vi-
At hic latet simul et humani-	vere,
tas,	10
Ambo tamen credens atque	Et te illi semper dulce sa-
confitens,	pere
	20

Pie pelicane, Iesu Domine,	Iesu, quem velatum nunc
Me immundum munda tuo	aspicio, 25
sanguine,	Quando fiet illud quod tam
Cuius una stilla salvum facere	sitio,
Totum mundum quit ab omni	Ut te revelata cernens facie
scelere.	Visu sim beatus tuae gloriae.

A hymn for private devotion at the Eucharist.

Metr. tr. in A. & M. 206; N. Laud. D. 1096; Original melody in Young 400.

Metre: trochaic trimeter catalectic; very unusual.

2. **figuris**, of bread and wine. 12. S. Luc. xxiii 42 *memento mei cum veneris in regnum tuum*. 14. S. Ioann. xx 28 *respondit Thomas et dixit ei: Dominus meus et Deus meus*. 17. In the Roman canon of the Mass occurs *haec quotienscumque feceritis, in mei memoriam facietis. Unde et memores, Domine, nos servi tui . . . offerimus . . . Hostiam puram, Hostiam sanctam, . . . Panem sanctum vitae aeternae et Calicem salutis perpetuae*. 18. S. Ioann. vi 33 *panis enim Dei est qui de coelo descendit et dat vitam mundo*; id. 48 *ego sum panis vitae*. 21. The pelican early became typical of Christ, as she nourishes her young, if necessary, with her life blood.

III

Lauda, Sion, Salvatorem,	Namque dies est sollemnis
Lauda ducem et pastorem	Qua recolitur perennis
In hymnis et canticis:	Mensae institutio.
Quantum potes, tantum aude,	In hac mensa novi Regis
Quia maior omni laude, 5	Novum pascha novae legis 20
Nec laudare sufficis.	Phase vetus terminat:
Laudis thema specialis,	Iam vetustas novitati,
Panis vivus et vitalis	Umbra cedit veritati,
Hodie proponitur;	Noctem lux eliminat.
Quem in sacrae mensa cenae 10	Quod in cena Christus gessit, 25
Turbae fratrum duodenae	Faciendum hoc expressit
Datum non ambigitur.	In sui memoriam:
Sit laus plena, sit sonora,	Docti sacris institutis,
Sit iucunda, sit decora	Panem, vinum in salutis
Mentis iubilatio: 15	Consecramus hostiam. 30

Dogma datur Christianis,		Fracto demum Sacramento	55
Quod in carnem transit panis,		Ne vacilles, sed memento	
Et vinum in sanguinem :		Tantum esse sub fragmento,	
Quod non capis, quod non		Quantum toto tegitur ;	
vides,		Nulla rei fit scissura,	
Animosa firmat fides,	35	Signi tantum fit fractura,	60
Praeter rerum ordinem.		Qua nec status, nec statura	
		Signati minuitur.	
Sub diversis speciebus,		ECCE, PANIS ANGELORUM	
Signis tamen et non rebus,		Factus cibus viatorum,	
Latent res eximiae :		Vere panis filiorum,	65
Caro cibus, sanguis potus,	40	Non mittendus canibus ;	
Manet tamen Christus totus		In figuris praesignatur,	
Sub utraque specie.		Cum Isaac immolatur,	
A sumente non concisus,		Agnus paschae deputatur,	
Non confractus, non divisus,		Datur manna patribus.	70
Integer accipitur :	45	Bone pastor, panis vere,	
Sumit unus, sumunt mille,		Iesu, nostri miserere,	
Quantum isti, tantum ille,		Tu nos pasce, nos tuere,	
Nec sumptus consumitur.		Tu nos bona fac videre	
Sumunt boni, sumunt mali,		In terra viventium.	75
Sorte tamen inaequali	50	Tu qui cuncta seis et vales,	
Vitae, vel interitus :		Qui nos pascis hic mortales,	
Mors est malis, vita bonis :		Tuos ibi commensales,	
Vide, paris sumptionis		Cohaeredes et sodales	
Quam sit dispar exitus !		Fac sanctorum civium.	80

Sequence for the festival of Corpus Christi ; written about 1260 for that service and imitated from Adam of S. Victor's *Laudes crucis attollamus*. It is a doctrinal expression of transubstantiation in clean-cut theological language of the utmost precision.

Metr. tr. in Laud. D. 1018, 1019. Original melody in Young 406. Commentary by Kayser II 77.

1. *Sion tota simul ecclesia dicitur*, Gregory (Mone). 5. **maior**, sc. *est*. 11. **fratrum**, here for the disciples ; frequently of Christians : *omnes Christiani*

fratres vocamus Augustine (Mone). 12. **Datum**, sc. *esse*. 16. **Corpus Christi**, Thursday after Trinity Sunday. 21. **Phase**, *passover*: II Paralip. xxxv 1, *fecit enim . . . Phase Domino*. 23. **Umbra**, the "shadow" of the old testament; cf. Adam of S. Victor, No. 4, p. 59, line 9. 29. **in, for**. 37. The *species* in theological language were the bread and wine. 41. Hence the entire sacrament is received in "one kind." 45. The whole Christ is received in the minutest fragment of the Host. *Christus est panis qui sumi potest, consumi non potest*, August. (Mone). 52. I ad Corinth. xi 29 *iudicium sibi manducat*. 59. **rei**, *substance*. 60. **Signi**, *sign, accident*. 63. Here a separate hymn begins. Metr. tr. in A. & M. 349. — Psalm lxxviii 25 *panem angelorum manducavit homo*. 66. S. Matt. xv 26 *non est bonum sumere panem filiorum et mittere canibus*. 71-75. Note the climax as in the STABAT MATER 10-12. — S. Ioann. vi 32 *Pater meus dat vobis panem de coelo verum. . . . Ego sum panis vitae*.

IV

Pange, lingua, gloriosi		Verbum caro panem verum	
Corporis mysterium,		Verbo carnem efficit,	20
Sanguinisque pretiosi,		Fitque sanguis Christi merum;	
Quem in mundi pretium		Etsi sensus deficit,	
Fructus ventris generosi	5	Ad firmandum cor sincerum	
Rex effudit gentium.		Sola fides sufficit.	
Nobis datus, nobis natus,		TANTUM ERGO Sacramentum	25
Ex intacta virgine,		Veneremur cernui:	
Et in mundo conversatus,		Et antiquum documentum	
Sparso verbi semine,	10	Novo cedat ritui:	
Sui moras incolatus		Praestet fides supplementum	
Miro clausit ordine.		Sensuum defectui.	30
In supremæ nocte cenæ,		Genitori, Genitoque	
Recumbens cum fratribus,		Laus et iubilatio;	
Observata lege plene	15	Salus, honor, virtus quoque	
Cibis in legalibus,		Sit et benedictio;	
Cibum turbae duodenæ		Procedenti ab utroque	35
Se dat suis manibus.		Compar sit laudatio.	

A vesper hymn, also for the Festival of Corpus Christi. A magnificent hymn, uniting melody with clear doctrinal teaching. In form it is imitated from 'Fortunatus' PANGE LINGUA, p. 18.

Metr. tr. in A. & M. 203; Schaff II 184, 187. Original melody in Young 390

9, 10. "He with men in converse blending | Dwelt the seed of truth to sow."
 11. *incolatus, sojourn.* 13 sq. Cf. preceding hymn, lines 10 sq. 16. S. Luc. xxii *venit autem dies Azymorum in qua necesse erat occidi pascha.* 19. Mone No. 199 gives a paraphrase of this hymn in which line 21 reads *verbum caro factum est panis gloriosus, | vinum sanguis factum est Christi gratiosus, | traditur discipulis cibus pretiosus, | qui manducat dominum, servus timorosos.* Julian, 879, gives several metrical translations of this difficult stanza. 21. *merum*, nom. 25. Here a new hymn begins in common use. The doxology is unrivalled. As the TANTUM ERGO it has many musical settings. 26. *cernui, bending.* 27. *documentum*, of the old testament teaching by type and shadow. 30. The outward sense sees only the *species: quod in ara cernitur, | iam totum est divinum, | deus-homo creditur, | non panis, neque vinum*, Mone No. 226.

THOMAS A CELANO

Little is known of Thomas of Celano except that he was a Franciscan monk and became *custos* of the Franciscan convents on the Rhine before 1230. His authorship of the hymn is not certain, but highly probable.

Dies irae, dies illa	Quidquid latet, apparebit,
Solvat saeculum in favilla,	Nil inultum remanebit.
Teste David cum Sibylla.	Quid sum miser tunc dicturus,
Quantus tremor est futurus,	Quem patronum rogaturus, 20
Quando iudex est venturus, 5	Cum vix iustus sit securus ?
Cuncta stricte discussurus !	Rex tremendae maiestatis,
Tuba, mirum spargens sonum	Qui salvandos salvas gratis,
Per sepulcra regionum,	Salva me, fons pietatis.
Coget omnes ante thronum.	Recordare, Iesu pie, 25
Mors stupebit, et natura, 10	Quod sum causa tuae viae ;
Cum resurget creatura	Ne me perdas illa die !
Iudicanti responsura.	Quaerens me sedisti lassus,
Liber scriptus proferetur,	Redemisti crucem passus :
In quo totum continetur,	Tantus labor non sit cassus ! 30
Unde mundus iudicetur. 15	Iuste iudex ultionis,
Iudex ergo cum sedebit,	Donum fac remissionis
	Ante diem rationis !

Ingemisco tanquam reus,		Confutatis, maledictis,	
Culpa rubet vultus meus :	35	Flammis acribus addictis,	
Supplici parce, Deus !		Voca me cum benedictis !	
Qui Mariam absolvisti,		Oro supplex et acclinis,	
Et latronem exaudisti,		Cor contritum quasi cinis,	50
Mihi quoque spem dedisti.		Gere curam mei finis !	
Preces meae non sunt dignae	40	Lacrymosa dies illa,	
Sed tu bonus fac benigne		Qua resurget ex favilla	
Ne perenni cremer igne.		Iudicandus homo reus :	
Inter oves locum praesta,		Huic ergo parce, Deus !	55
Et ab haedis me sequestra,		Pie Iesu domine,	
Statuens in parte dextra.	45	Dona eos requie ! Amen.	

The *DIES IRAE* by common consent is the most sublime of all Latin hymns. In ritual use it is the sequence for All Souls' Day and for requiem masses, but it was originally an Advent hymn. Its use in Goethe's "Faust" and Scott's "Lay of the Last Minstrel" is well known.

Literature: Julian's Dictionary 294; F. Johnson, *Dies Irae*, Cambridge, 1883; Schaff, "Literature and Poetry," 134; Dublin Review, 1883: 48, 369. Nott, *Seven Great Hymns*, 44.

Metr. tr. in Episc. H. 36; Laud. D. 1108; Meth. H. 1023; Bapt. P. B. 562; Schaff I 373, 376, 379. Over one hundred and fifty metrical versions have been made into English, and at least ninety into German. And yet the hymn still defies adequate translation. Original melody in Young 57, 64. Mozart's requiem is the most famous of many musical settings.

Metre: a stanza of three trochaic dimeters rhymed with marked vowel assonance.

1. Sophon. i 15 *dies irae dies illa, dies tribulationis et angustiae, dies calamitatis et miseriae, dies tenebrarum et caliginis, dies nebulae et turbinis, dies tubae et clangoris super civitates munitas et super angulos excelsos*. 2. II Petr. iii 10 *elementa vero calore solventur*. 3. Psalm cii 27 *anni tui non deficient*; Isaias li 6 *coeli sicut funus liquescent . . . iustitia mea non deficiet*. The fourth eclogue of Virgil was thought to contain a prophecy of Christ and Lactantius in his *Institutes*, Book 7, 16 sq., quotes the testimony of the Sibyl to the last judgment. 4. Apoc. vi 17 *quoniam venit dies magnus irae ipsorum: et quis poterit stare?* 7. I Corinth. xv 52 *canet enim tuba et mortui resurgent*. 8. *sepulcra regionum* means more than *sepulchrorum regiones*: the earth becomes a tomb! 10. Apoc. xx 13 *mors et infernus dederunt mortuos*. 13. Apoc. xx 12 *liber apertus est qui est vitae: et iudicati sunt mortui*. 16. S. Matt. xxv 31 *cum autem venerit Filius hominis in maiestate sua, et omnes angeli cum eo, tunc sedebit super sedem maiestatis suae*. 17. S. Luc. xii 2. 21. I Petr. iv 18 *si iustus vix salvabitur*. 23. Apoc. xxi 6 *dabo de fonte aquae*

vitae gratis. 24. Cf. *pie pelicane Iesu Domine*, Aquinas p. 70. 27. S. Ioann. xviii 9 *non perdidit ex eis quemquam.* 28. Id. iv 6 *fatigatus ex itinere sedebat.* 33. S. Matt. xxv 19 *posuit rationem cum iis.* 43. Id. 33 *statuit oves quidem a dextris suis, hoedos autem a sinistris.* 46. Id. 41 *discedite a me maledicti in ignem aeternum.* — This hymn had many predecessors: one of them, APPAREBIT REPENTINA, p. 25, should be closely compared.

IACOBUS DE BENEDICTIS

Jacopone de Benedetti was born at Todi in Umbria, of noble origin, and after the violent death of his wife became a lay brother of the Order of S. Francis; he died in 1306. He was *stultus propter Christum*, as his epitaph states.

Stabat mater speciosa		Et algori subditum;	
Iuxta foenum gaudiosa,		Vidit suum dulcem natum	
Dum iacebat parvulus;		Vagientem, adoratum	
Cuius animam gaudentem,		Vili deversorio.	
Laetabundam et ferventem	5	Nato Christo in praesepe	25
Pertransivit iubilus.		Caeli cives canunt laete	
O quam laeta et beata		Cum immenso gaudio;	
Fuit illa immaculata		Stabat senex cum puella	
Mater unigeniti;		Non cum verbo nec loquela	
Quae gaudebat et ridebat,	10	Stupescences cordibus.	30
Exultabat, cum videbat			
Nati partum inelyti.		Eia, mater, fons amoris,	
Quisquam est, qui non gau-		Me sentire vim ardoris	
deret,		Fac, ut tecum sentiam;	
Christi matrem si videret		Fac, ut ardeat cor meum	
In tanto solatio?	15	In amatum Christum Deum,	35
Quis non possit collaetari,		Ut sibi complaceam.	
Christi matrem contemplari			
Ludentem cum filio?		Sancta mater, istud agas,	
Pro peccatis suae gentis		Prone introducas plagas	
Christum vidit cum iumentis	20	Cordi fixas valide;	
		Tui nati caelo lapsi	40

Iam dignati faeno nasci, Poenas mecum divide.		Qui nascendo vicit mortem, Volens vitam tradere.	
Fac me vere congaudere, Iesulino cohaerere, Donec ego vixero; In me sistat ardor tui, Puerino fac me frui, Dum sum in exilio.	45	Fac me tecum satiari, Nato me inebriari, Stantem in tripudio; Inflammatum et accensus Obstupescit omnis sensus Tali me commercio.	55 60
Virgo virginum praeclara, Mihi iam non sis amara, Fac me parvum rapere; Fac, ut pulcrum infantem portem,	50	Fac me nato custodiri, Verbo Dei praemuniri, Conservari gratia; Quando corpus morietur Fac, ut animae donetur Tui nati gloria.	65

The STABAT MATER SPECIOSA is one of the seven great hymns, and is regarded as the most tender of all. Taken by itself it has a certain beauty, but on comparison with the STABAT MATER DOLOROSA it is seen to be but a feeble imitation. It is not certainly by Jacopone.

Literature: Kayser II 185; Schaff, "Literature and Poetry" 218.

Metr. tr. by Neale, in *Seven Great Hymns* 119.

24. S. Luc. ii 7 *et peperit filium suum primogenitum et pannis eum involvit et reclinavit eum in praesepio quia non erat eis locus in diversorio.* 44. *Iesulino*, like *puerino*, 47, is a medieval diminutive. 57. "Leaping for that joy intense," Neale.

THOMAS A KEMPIS

Thomas of Kempen was born near Düsseldorf about 1380. He is best known through his *Imitatio Christi*.

Labor parvus est Et brevis vita, Merces grandis est, Quies infinita.	Toties martyr Dei Efficietis, Quoties pro Deo Poenam patieris.	5
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The extract is from his *Canticum de virtute patientiae* (Wackernagel, 1, 225).

The metre is little more than rhythmic prose.

AUCTOR INCERTUS

HORAÆ DE PASSIONE

I

Ad Primam

Tu qui velatus facie
Fuisti sol iustitiae,
Flexis illusus genibus,
Caesus quoque verberibus:

Te petimus attentius,
Ut sis nobis propitius,
Ut per tuam clementiam
Perducas nos ad gloriam.

Ad Tertiam

Hora qui ductus tertia
Fuisti ad supplicia,
Christe, ferendo humeris
Crucem pro nobis miseris:

Fac nos sic te diligere
Sanctamque vitam ducere,
Ut mereamur requie
Frui caelestis patriae.

Ad Sextam

Crucem pro nobis subiit
Et stans in illa sitiit
Iesus sacratis manibus
Clavis fossus et pedibus:

Honor et benedictio
Sit crucifixo Domino,
Qui suo nos supplicio
Redemit ab exitio.

Ad Nonam

Beata Christi passio 25
Sit nostra liberatio,
Ut per hanc nobis gaudia
Parata sint caelestia.

Gloria Christo domino,
Qui pendens in patibulo 30
Clamans emisit spiritum
Mundumque salvans perditum.

Ad Completorium

Qui iacuisti mortuus
In pace rex innocuus,
Fac nos in te quiescere 35
Semperque laudes canere.

Succurre nobis, Domine,
Quos redemisti sanguine,
Et duc nos ad suavia
Aeternae pacis gaudia. 40

These "Hours of the Passion" are found in a fourteenth-century Ms.
Metre: iambic dimeter, rhyming.

1. "*Per velamen nostrae infirmitatis*," Leo (Mone). S. Matt. xv 1 mane . . .

tradiderunt Pilato. 2. Malachi iv 2 *oriatur . . . sol iustitiae.* There is a reference to the darkness at the Crucifixion. 3. S. Marc. xv 19 *ponentes genua adorabant.* 9. Id. 25 *erat autem hora tertia.* 17. Id. 33 *facta hora sexta.* 25 Id. 34 *hora nona exclamavit Iesus.* 33. Id. 42 *cum iam sero esset.*—These Canonical Hours—Prime, Terce, Sext, Nones, Compline—are matters of frequent literary allusion.

II

Surrexit Christus hodie		Discipulis hoc dicite,	
Humano pro solamine,		Quod surrexit rex gloriae.	
Mortem qui passus pridie		Petro dehinc et ceteris	15
Miserrimo pro homine.		Apparuit apostolis.	
Mulieres ad tumulum	5	In hoc paschali gaudio	
Dona ferunt aromatum,		Benedicamus Domino.	
Quaerentes Iesum dominum		Gloria tibi, Domine,	
Qui est salvator hominum,		Qui surrexisti e morte.	20
Album cernentes angelum			
Annunciantem gaudium:	10	Laudetur sancta Trinitas	
Mulieres O tremulae,		Deo dicamus gratias.	
In Galilaeam pergite,			

An Easter carol from a fourteenth-century Ms., the original of several Easter hymns.

Metr. tr. in Schaff I 253; Episc. H. 112. Original melody in Young 198.

9. S. Ioann. xx 12 *vidit duos angelos in albis.*

IOANNES MAUBURNUS

Jean Mauburn was abbot of Livry, near Paris; he died in 1502.

Heu, quid iaces stabulo,		Vel clientum murmura,	
Omnium creator,		Ubi aula regis?	
Vagiens cunabulo		Hic omnis penuria,	
Mundi reparator?		Paupertatis curia,	
Si rex, ubi purpura,	5	Forma novae legis.	10

Istuc amor generis		O, te laudum millibus	
Me traxit humani,		Laudo, laudo, laudo,	
Quod se noxa sceleris		Tantis mirabilibus	
Occidit profani.		Plaudo, plaudo, plaudo.	
Hic meis inopiis	15	Gloria, sit gloria,	25
Gratiarum copiis		Amanti memoria	
Te pergo ditare,		Domino in altis!	
Hocce natalitio		Cui testimonia	
Vero sacrificio		Dantur et praeconia	
Te volens beare.	20	Caelicis a psaltis.	30

This hymn is extracted from the *Rosetum Spirituale*.

Metr. tr. in Young 86.

17. Note the modern idiom.

AUCTOR INCERTUS

I

Caelestis formam gloriae,		Glorificata facie	
Quam spes quaerit ecclesiae,		Christus declarat hodie,	
In monte Christus indicat,		Quis sit honor credentium	15
Quo supra solem emicat.		Deo pie fruentium.	
Res memoranda saeculis,	5	Visionis mysterium	
Hic cum tribus discipulis,		Corda levat fidelium,	
Cum Moyse et Helia		Unde sollemni gaudio	
Grata promit eloquia.		Clamat nostra devotio:	20
Assistunt testes gratiae		Pater cum unigenito	
Legis atque prophetiae,	10	Et spiritu paraclito	
De nube testimonium		Unus nobis hanc gloriam	
Sonat patris ad filium.		Largire per praesentiam.	

A hymn for the Transfiguration, from a fifteenth-century Ms.

Metr. tr. in Episc. H. 167; N. Laud. D. 363; In Exc. 224; Meth. H. 199; Bapt. P. B. 322.

1. S. Matt. xvii 1 *assumit Iesus Petrum et Iacobum et Ioannem fratrem eius et ducit illos in montem excelsum seorsum; et transfiguratus est ante eos. Et resplenduit facies eius sicut sol.* 10. Moses represented the Law, and Elias the Prophets. — S. Matt. xviii 16 *in ore duorum vel trium testium stet omne verbum.* 12. S. Matt. xvii 5.

II

Ierusalem luminosa		Semper est merities;	
Vera pacis visio,		In te non nox fessis grata,	
Felix nimis et formosa,		Nec labor nec inquires.	
Summi Regis mansio,			
De te O quam gloriosa	5	O quam vere gloriosum	25
Dicta sunt a saeculo.		Eris, corpus fragile,	
Lapidibus expolitis		Cum fueris tam formosum,	
Structa tu mirifice,		Forte, sanum, agile,	
Gemmis auro claris vitris		Liberum, voluptuosum,	
Decoraris undique;	10	In aevum durabile.	30
Portae fulgent margaritis		Nunc libenter ac ferventer	
Plateae sunt aureae.		Laborum fer onera;	
In te iugiter iucundum		Habeas ut <condecenter>	
Alleluia canitur;		Dona tam magnifica;	
Sollemne ac laetabundum	15	Doterisque luculenter	35
Semper festum agitur;		Gloria perpetua.	
Totum sanctum, totum mun-		Aeterne glorificata	
dum,		Sit beata Trinitas,	
In te quidquid cernitur.		A qua caelestis fundatur	
In te nunquam nubilata		Ierusalem civitas,	40
Aeris temperies;	20	In qua sibi frequentata	
Sole solis illustrata		Sit laudis immensitas.	

An anonymous hymn of the fifteenth century, written under the influence of Thomas à Kempis. It is a cento from a hymn of one hundred lines.

Met. tr. in Episc. H. 399; In Exc. 799. 2. Cf. URBS BEATA H. DICTA PACIS visio, p. 27. 11. Id. line 7. 17. **mundum**, *pure*. 24. Apoc. xxi 23 *lucerna eius est Agnus . . .* 25 *nox enim non illic*. 33. **condecenter** supplies a missing word in the Ms. 35. Gen. xxx 20 *dotavit me Deus dote bona*.

III

Adeste, fideles,		Cantet nunc Io	
Laeti, triumphantes,		Chorus Angelorum,	
Venite, venite in Bethlehem :		Cantet nunc aula caelestium :	
Natum videte		Gloria in	20
Regem Angelorum :	5	Excelsis Deo :	
Venite adoremus,		Venite adoremus,	
Venite adoremus,		Venite adoremus,	
Venite adoremus Dominum.		Venite adoremus Dominum.	
Deum de Deo,		Ergo qui natus	25
Lumen de lumine,	10	Die hodierna,	
Gestant puellae viscera :		Iesu, tibi sit gloria :	
Deum verum,		Patris aeterni	
Genitum non factum :		Verbum caro factum :	
Venite adoremus,		Venite adoremus,	30
Venite adoremus,	15	Venite adoremus,	
Venite adoremus Dominum.		Venite adoremus Dominum.	

This common Christmas hymn has been ascribed to Bonaventura, but is probably of French authorship and of the seventeenth century. In the Roman missal it is appointed "ad laudes vespertinas" on Christmas day.

Met. tr. in Episc. H. 49, 50 ; N. Laud. D. 324 ; In Exc. 185, 186. Original melody ("Portuguese Hymn") in Young 108. The metre is irregular.

3. S. Luc. ii 15 *pastores loquebantur ad invicem : Transeamus usque Bethlehem et videamus hoc verbum.* 20. Id. 13 *facta est cum angelo multitudo militiae coelestis laudantium Deum et dicentium Gloria in altissimis Deo.* 29. S. Ioann. i. 14 *et verbum caro factum est.*

IV

O esca viatorum,		Esurientes ciba,	
O panis angelorum,		Dulcedine non priva	5
O manna caelitem,		Corde quaerentium.	

O lympha, fons amoris,		O Iesu, tuum vultum,	
Qui puro Salvatoris		Quem colimus occultum	
E corde profluis :		Sub panis specie,	15
Te sitientes pota,	10	Fac, ut, remoto velo,	
Haec sola nostra vota,		Aperta nos in caelo	
His una sufficis.		Cernamus acie.	

A hymn often ascribed to Aquinas, but probably by a German Jesuit of the seventeenth century.

Metr. tr. in Episc. H. 223; N. Laud. D. 1057; In Exc. 677; Meth. H. 849.

Metre: iambic dimeter catalectic rhyming, and lines of three iambs rhyming.

1. Aquinas LAUDA SION, p. 71, 63 *ecce, panis angelorum | factus cibus viatorum | vere panis filiorum.* 4, 5. **ciba** . . . **priva**, verbs. 10. **pota**, refresh. 15. **specie**, Aquinas l.c. 42. 16. Cf. Aquinas ADORO TE DEVOTE, p. 70, line 25.

V

O filii et filiae,		Discipulis astantibus,	
Rex caelestis, rex gloriae		In medio stetit Christus,	
Mortesurrexithodie. Alleluia.		Dicens: Pax vobis omnibus.	
		Alleluia.	
Et mane, prima Sabbati			
Ad ostium monumenti	5	Ut intellexit Didymus	
Accesseruntdiscipuli. Alleluia.		Quia surrexerat Iesus,	20
Et Maria Magdalene,		Remansit fere dubius. Alle-	
Et Iacobi, et Salome		luia.	
Venerunt corpus ungere. Al-			
leluia.		Vide, Thoma, vide latus,	
In albis sedens angelus	10	Vide pedes, vide manus,	
Praedixit mulieribus:		Noli esse incredulus. Alle-	
In Galilaea est Dominus. Al-		luia.	
leluia.		Quando Thomas vidit Chris-	
Et Ioannes apostolus		tum,	25
Cucurrit Petro citius,		Pedes, manus, latus suum,	
Monumento venit prius. Al-		Dixit: Tu es Deus meus. Al-	
leluia.	15	leluia.	

Beati qui non viderunt	Benedicamus Domino. Alle-
Et firmiter crediderunt;	luia.
Vitam aeternam habebunt.	Ex quibus nos humillimas
Alleluia.	Devotas atque debitas 35
In hoc festo sanctissimo	Deo dicamus gratias. Alle-
Sit laus et iubilatio:	luia.

A salutation for Easter of French origin; probably of the seventeenth century.

Metr. tr. in A. & M. 108; Laud. D. 435; Schaff I 254. Original melody in Young 206.

Metre: iambic dimeter, rhyming.

4. S. Marc. xvi 2 *et valde mane una sabbatorum veniunt ad monumentum*. The word for *week* is N. T. Greek. 7. Id. 1 *et cum transisset sabbatum Maria Magdalene et Maria (mater) Iacobi et Salome emerunt aromata ut venientes ungerent Iesum*. 13. S. Ioann. xx. 4 *ille alius discipulus praecurrit citius Petro et venit primus ad monumentum*. 17. Id. 19 *venit Iesus et stetit in medio et dixit eis Pax vobis*. 20. **Quia** and **quod** for the acc. and infin. construction are very common in medieval Latin through Greek influence: S. Ioann. xx. 18 *annuncians discipulis quia vidi Dominum*. 25. Id. 27 *vide manus meas et affer manum tuam et mitte in latus meum et noli esse incredulus*. 27. Id. 28 *dixit ei Dominus et Deus meus*. 28. Id. 29 *beati qui non viderunt et crediderunt*.

CAROLUS COFFIN

Charles Coffin was Rector of the University of Paris, and wrote many hymns for the revised Paris breviary of 1736.

I

In noctis umbra desides	Adsis, Redemptor, et tuae
Dum somnus artus occupat,	Plebis relaxans crimina, 10
Ad te, Deus, fidelibus	Adae scelus quas clauserat,
Mens excubat suspiriis.	Reclude caelestes domos.
Desiderata gentibus, 5	Qui liberator advenis,
Verbum Patris, mundi salus,	Fili, tibi laus maxima,
Audi preces gementium,	Cum Patre, cumque Spiritu, 15
Tandemque lapsos excita.	In sempiterna saecula.

An Advent hymn.

Metr. tr. in A. & M. 40; N. Laud. D. 114; Young 41.

5. Aggaeus ii 8 *et veniet desideratus cunctis nationibus*. 10. **Plebis** betrays the ultra-classical taste of Coffin's time; *salvum fac populum* was good enough for the **TE DEUM**, p. 7, line 23.

II

Labente iam solis rota,
Inclinat in noctem dies;
Sic vita supremam cito
Festinat ad metam gradu.

O Christe, dum fixus cruci 5
Expandis orbi brachia,
Amare da crucem; tuo
Da nos in amplexu mori.

A hymn for Sunday evening.

Metr. tr. in A. & M. 12; In Exc. 82; Young 8.

6. S. Ioann. xii 32 *et ego si exaltatus fuero a terra omnia traham ad meipsum*.

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